

# SQUARE DANCING

FEBRUARY, 1975

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official magazine The *Sins in Order* AMERICAN SQUARE DANCE SOCIETY



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## FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

You might not know that square dancing has entered our country since a decade now, but the movement had short slump periods due to the war situation. In the near future when peace comes back I am sure that square dancing will attract a far more enthusiastic adherence. For your information Saigon has now six or seven square and round dancing groups totaling some 400 to 500 active members who can enjoy dancing exclusively through records and tapes. Professional callers are not available, absolutely not available!

Ho Van Quang  
Saigon, South Vietnam

Dear Editor:

I taught Recycle as it was suggested by CALLERLAB and using the handhold method as suggested by your magazine. I find it very

awkward to do and, as presented, a very useless, unnecessary move. As the centers release hands in the wave to re-grasp the ends, this means that everyone must release both hands,  
(Please turn to page 43)



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## SQUARE DANCING

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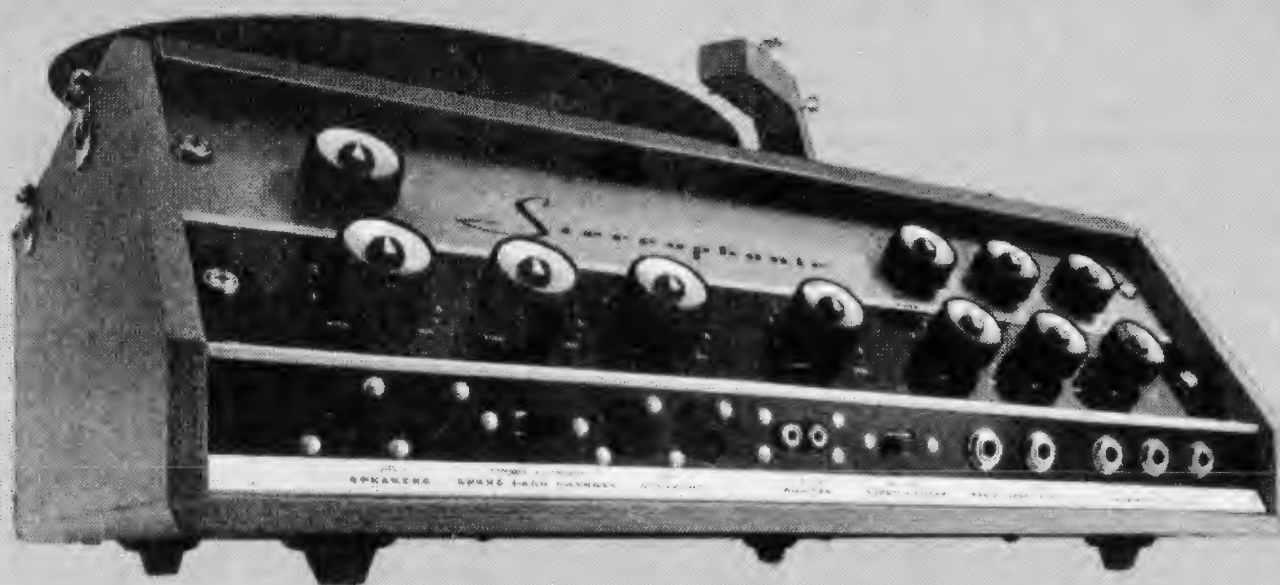
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# RED HOT



**NBC TELEVISION TO FEATURE SQUARE DANCE SEGMENT:** In the planning stages for a Smothers Brothers telecast is a segment featuring square dancing. Time and date of the show will be announced later if known ahead of time.... An indication of interest has been shown by other TV Networks in square dance segments during the coming year. If and when these do materialize, they will be announced in these pages.

**SCHOOL DISTRICT APPOINTS A SQUARE DANCE SPECIALIST:** The Los Angeles School District, the second largest in the world (first is New York City) with over 500 schools and approximately 500,000 students, announced late last year the appointment of Bob Ruff as coordinator for square dancing during the Bicentennial years. Bob, for many years a school teacher, has been a square dance caller and teacher for the past quarter century. His series of teaching records (with Jack Murtha) are being used in schools throughout the world. Bob's knowledge of square dancing will be used on a full time basis in building a better understanding of American Square Dancing among the school students in the Los Angeles Area. This is another giant step forward for the activity.

**ARCHIVES CENTERS CONTINUE TO GROW:** Anyone with old caller's notebooks, out-of-print texts, records, collections of square dance magazines and historical documents relating to square dancing's past will find that space is provided for such collections in more than fifty cities across North America. For addresses of these archives centers refer to your Directory Issue of SQUARE DANCING (August, 1974). The collection center at SIOASDS here in Los Angeles is particularly involved in building a complete collection of periodicals and as much square dance material with historical significance as possible.

---

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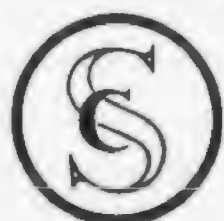


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# AS I SEE IT

bob osgood

February, 1975

THERE WAS A TIME when virtually every caller devoted almost as many hours in putting on exhibitions as he did in calling for regular square dance groups. This was during the great square dance "explosion" almost twenty-five years ago, when *everybody* wanted to see what square dancing was all about. Church groups wanted to have a square come in and put on a show for the members. School P.T.A.'s sometimes booked eight months into the future to get an exceptionally fine exhibition group lined up for one of their meetings.

The exhibitions in those days were not nearly as complicated as the general mainstream dancing of today. The thing that caught the fancy of the spectators was the spontaneity, the contagious fun and laughter that went along with a good square dance show group. One of the distractions that cools many people on some of the contemporary exhibitions is the drill team effect, the stiff, non-smiling faces, the look alike of the costumes. While this may have existed to a degree in some of the exhibitions of the 40's, for the most part these performances were happy, exhilarating, good representations of the square dancing art.

In earlier days exhibitions had a great influence on dance styling. Considerable time was spent, not only in establishing routines but in adding certain frills and furbelows which, when shown to the dancer audience, were frequently picked up and used in regular club dancing. This was the case with many of the twirls, the use of skirt work and certain bits of foot movement. It was not uncommon to watch an exhibition group operate and then over the ensuing months notice many of these characteristics being filtered down into the general dancing.

Often this presented no problem. Sometimes, however, a youthful exhibition square

would perform certain original movements which would look fine when the young people danced them but when copied by dancers many times their age and often many times their weight, the figures and habits were no longer complimentary.

Over the years we've seen exhibitions done by dogs, by people on horseback, folks on roller skates, ice skates and even skis. We've watched as Arnie Kronenberger called for a square of helicopters and heard about (but never saw) an Allemande Left and a Grand Right and Left being done by a troupe of sky divers. We know that there has been square dancing by dancers wading in a pool or lake, by others swimming under the water, and at one time we remember a halftime exhibition by one of the large university bands with all the members not only tootling the accompaniment but doing the simple steps of a traditional square.



We have always felt that exhibitions, or perhaps "demonstrations" is a better word, were a good way to introduce square dancing to the non-dancer. The effect, of course, is to get the spectator to watch the dancing for a few minutes and then be able to say, "Hey, that looks like fun! I think I could do that." All too frequently, after watching an acrobatic tap dancing, tumbling group put on a show



they pass off as being "typical square dancing," the viewer must certainly say something like, "Hey, looks intriguing, but *I* could never do it."

### **Cavalcade of American Dance**

In the coming months we're going to be presenting a new concept in exhibitions and demonstrations. In recent issues we've talked a bit about the coming Bicentennial and the great opportunities square dancing has of portraying two hundred years of American history in dance. Instead of being demonstrations of contemporary dancing, we suggest that as research and club and association projects, square dancers today are in an excellent position to take part in pageants and festivals commemorating our nation's 200th Anniversary in 1976.

In order to do this, we need to know more about what people were dancing in different parts of our country and at different stages of our country's development. We need to know what people wore and we need to know something about the people themselves, which will perhaps explain a little more about the dancing and the calling.

And so, starting this month on Page 10, we're going to look at some of our ancestors and at some of the dances they did. By the end of the year you may have enough information to put together a pageant of dancing.

Certainly the more individual research that you are able to do, the more closely the folks in your own particular area will relate to this cavalcade of dance. While we will be speaking in general terms, covering the nation as a whole, there will be some oldtimers in New Mexico who may remember some of the almost lost variations of the Varsouviana, Put Your Little Foot, Have You Seen My New Shoes, or whatever you call it. Someone down in Sweetwater, Texas, will revive the "Sweetwater Lift" and perhaps by checking around some of today's callers may discover how the oldtimers called without benefit of microphone, loud speakers and amplifiers.

Of course, while providing an interesting insight into the background of American square dancing, all of us will be learning more about this activity we enjoy today. As it has been said before, for many of us square dancing history started with the day we began our square dance lessons — and that could have been only a year ago.

There is a great wealth, much fun and many surprises in store for those who are curious and who will dig into the dancing past. All of this history, the influence of dancing from many parts of the country, the different styles of calling, the different types of music, will lead us eventually to the contemporary American square dance, the type of dancing we're doing today.

Before we're done we hope to discover how and why we do certain things in dancing. While we're about it, we might just possibly interest more of the non-dancers in our area to join us in future square dance classes.

Final note: We're in the midst of the research right now and have a wonderful group of knowledgeable volunteer veterans putting this series together. We do realize that there are many bits and pieces that may come to your attention in the next few months. Let us know what you are discovering; we may be able to add some of it to our coming stories.

### **Parting Shots**

**W**E CAN'T HELP THINKING when we move on to February each year that it's Asilomar time again and we'll be heading 400 miles north up to the Carmel country of California for two great sessions with square dancers. Only this time it's the 25th Anniversary of these vacation institutes. Should be a ball!

☆ ☆ ☆

And, finally, just a note about a friend of ours — John Morrow. We met, John and I, more than 25 years ago when John and Florence were members of one of our beginner classes and we became good friends over the years through two clubs we called for. John's avocation was sign painting and you could depend upon one of John's masterpieces whenever there was a "Welcome" or a "Farewell" party or for almost any other special event. John was just naturally handy and we can't recall a time when he turned down a request for help when one of the clubs needed a hand.

John passed away a short time ago and we are indeed going to miss him. Somehow John, with his friendly good humor and his immediate willingness to help out with the square dance club, typifies the true spirit of square dancing. In saluting John we tip our hat to all those like him who help to make this pastime such a rewarding experience.



# Is There a Callers School in Your Future?

**T**HIS YEAR MORE CALLERS' SCHOOLS, colleges and clinics will be available to budding callers than ever before. The 24th Annual National Square Dance Convention, being held in Kansas City, June 26, 27 and 28, will once again feature its callers' seminar, this time with Frank Lane, Jim Mayo and Cal Golden on the staff. Those wishing to attend need only register and be on hand at the Kansas City Convention. The times and places of the daytime sessions will be announced in the Convention program.

Of growing interest are the special week long callers' schools conducted by outstanding leaders in the field. Enrollment is available to those who apply and meet the requirements set up by each of the school's sponsors.

Those interested in possibly attending one of these courses should write directly to the school and ask for an application form. Many

of these schools advertise in this publication. We will list the names and addresses of some of the established schools that have been providing this caller training service over the years.

The curriculum followed by some of these schools has been established by a special committee of CALLERLAB, and although the schools cover much of the same material they do reflect the personalities and philosophies of the callers who do the teaching.

If you are interested in learning to call — or want to improve as a caller — you'll want to read the Textbook chapter that begins on page 21 of this issue.

## **SCHOLARSHIP INFORMATION**

If you are interested in applying for a scholarship to attend one of these schools, you may write to The Sets in Order American Square Dance Society for further information.

## **DIRECTORY OF CALLERS' SCHOOLS**

Select a callers' school with every bit of the care you would devote in selecting your P.A. system. This will be a major investment in both time and money. If you are interested write directly to any of these schools for more information.

**Bill Peters Callers' College**, Sept. 1-5, Fun Valley, Co. Write Bill Peters, 5046 Amondo Dr., San Jose, Ca 95129

**Brundage/Johnston**, East Hill Farm, Troy, N.H. Write Earl Johnston, Box 2223, Vernon, Conn 06066

**Cal Golden Callers' Colleges**, June 8-13; July 10-15; July 17-22. Write Sharon Golden, P. O. Box 2280, Hot Springs, Ark. 71901

**Dance O Rama**, Aug. 6-10. Hotel Pathfinder, Fremont, Ne. Write Harold Bausch, 2120 Jaynes St., Fremont, Ne 68025

**Dance Ranch**, Estes Park, Co. Write Frank Lane, P. O. Box 1382, Estes Park, Co 80617

**House of Roth**, Nova Scotia. Write R.R. #2, Annapolis Royal, Nova Scotia, Canada.

**Promenade Hall**, July 13-18; Aug. 3-8; Aug. 11-14 at Merrillville, In. Apr. 6-11 at Pocono, Pa. Aug. 24-29 at Rainbow Lake, N.C. Write Promenade Hall Callers' College, 6336 Cleveland Street, Merrillville, In 46410

**West Coast Callers' School**, July 20-25, Asilomar, Pacific Grove, Ca., with Lee Helsel and staff. Write SIOASDS, 462 N. Robertson Blvd., Los Angeles, Ca. 90048





Depicting 200 years  
of American Square Dancing

# The Play Parties

THERE WAS A TIME when *dancing* was a forbidden subject in some parts of America. Whatever the reasons may have been, people simply were warned that dancing would not be tolerated. Often this stand came from certain religious sects or church groups, emanating no doubt from the atmosphere in which dancing was to be found — the rowdy ballrooms, barrooms and taverns. As one oldtimer tells it, “As kids we were warned to stay away from dancing because it was ungodlike. Dancing was wrong because it was done to the accompaniment of musical instruments and musical instruments, particularly the fiddle which was synonymous with sinnin’ and carrying on, were the instruments of the devil.”

While it was evident that such strong beliefs would discourage people from doing any dancing, it was unlike the youth of any generation to be deprived of some form of dance. Somewhere along the line groups of these people “discovered” singing games or play parties. The principle of the play party was to learn the set pattern for a game, then as people sang the words, everybody would do the game or routine much as we might do a memorized square dance today.

Some play parties were done in facing contra lines; others in large circles and other formations. Many of the movements were very similar to a contra or Virginia Reel and included square dance basics, such as an allemande left and a grand right and left although

they were not called by those names.

The very act of singing while doing the movements resulted in fairly simple patterns. But the people derived great joy and fun in participating and the combined sound of the feet on the hard floors and the voices chiming in on the choruses had every ounce of the joy and excitement of other forms of our American dance.

Here again, when we use the word American we must realize that the dances of this country, like the Americans themselves, came from many countries and represented a variety of cultures. Some of the singing games enjoyed during the 1800s could be traced back to similar patterns and dances of our European ancestors. Nevertheless there were play parties that originated here and were purely representative of this country. Many of these have been kept alive to this day and are enjoyed in church recreation centers, schools, grange halls and other community gathering places.

Styling of play parties varied greatly. Some of the numbers required a great deal of skipping; others were done by sliding the feet, much as we do in today’s square dancing. Of course, the type of walk depended upon where the dance was being done and folks were as adept at adjusting to walking, sliding, skipping or running as they needed to be.

In a number of the play parties, the men and the women would take turns in singing different parts of the song. And some of the numbers would go on and on until everyone in the room was “plum tuckered out.”

Your library will give you a wide assortment of books featuring play party games. Check the subject index or look them up under physical education handbooks or recreational guides. We have selected “Picking Up

---

EDITOR’S NOTE: This is the first in the series that will bring you almost a dozen forms of Traditional and Contemporary American Dances. Some will have a chronological significance. This one could fit in anywhere over a 100 year span. If you are planning to put together a program, please let us know.

---



Pawpaws" (in some places called Scooping Up Pawpaws) as an example of a line dance and "Shoo Fly" as a typical big circle play party.

### The Pawpaw Patch

Get dancers to line up as they would for a contra, Virginia Reel, or any other line dance. If you are standing at the head of the hall, the men will be on your right side in one line and the ladies to your left in the other line. All dancers will be facing their partners.

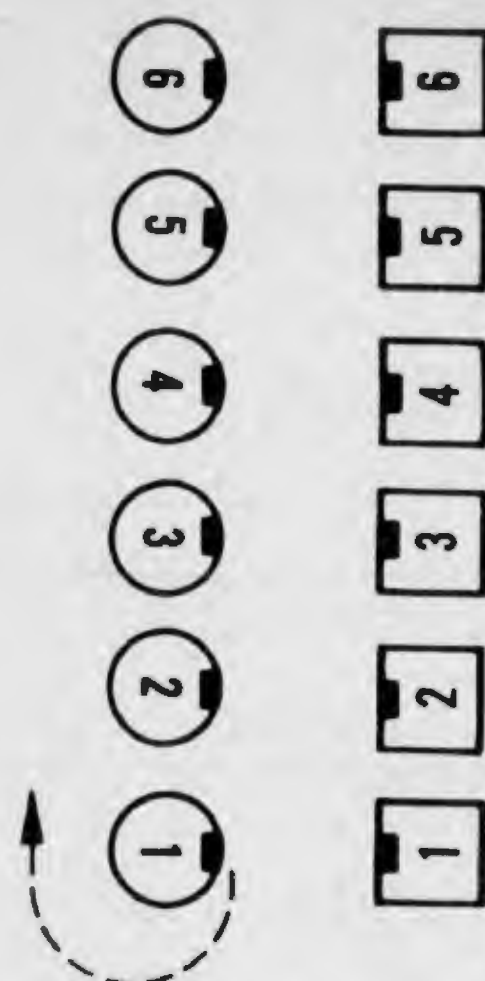
This particular play party uses skipping steps for both the men and the women and it starts by having the lady at the top (near the front of the hall) of the line face the front of the hall and then, skipping, move clockwise down and around behind the lady's line, then up and around the men's line and back to her starting spot at the front of the hall. While she's doing this everybody sings this verse, putting in the name of the girl who is doing the solo romp:

Where oh where is little Susie?  
Where oh where is little Susie?  
Where oh where is little Susie?  
'Way down yonder in the paw paw patch.

At this point the same lady sets out to do the same circuit once again, only this time all of the men follow her single file, singing the second verse. (We've seen this part hammed up considerably with the men gesturing wildly with their arms for the other men to follow them.)

Come on fellers, let's go find her  
Come on fellers, let's go find her  
Come on fellers, let's go find her  
'Way down yonder in the pawpaw patch.

Following this rather exuberant bit of road work the single lady and all the men have returned to their places in their respective lines. All face the front of the hall and, as



### HEAD of LINE

partners, step together and join inside hands. (We've seen this done with folks holding both hands as in a regular promenade position.) Then, with the lead man and lady setting the pace, couples start to go around the area clockwise. When the lead couple reaches the foot or bottom of the line they form an arch and the rest of the couples move under the arch and up to their places in the two lines. The former second couple in line is now the first in line and the couple that was first is now at the foot. This is the verse they sing:

Pickin' up pawpaws, put 'em in your pocket  
Pickin' up pawpaws, put 'em in your pocket  
Pickin' up pawpaws, put 'em in your pocket  
'Way down yonder in the pawpaw patch.

That last line is repeated — dragged out for effect — as the couples find their way back into lines. Now with dancers facing across and having moved up slightly toward the head of the hall, the two lines are ready for action again. The new Number One lady is ready to begin, skipping around the outside.

## PAWPAW PATCH FORMATION

*Line up with the men in one line and the ladies in the other. Lines should be a double arm's length apart. Arrow indicates direction of the pattern.*

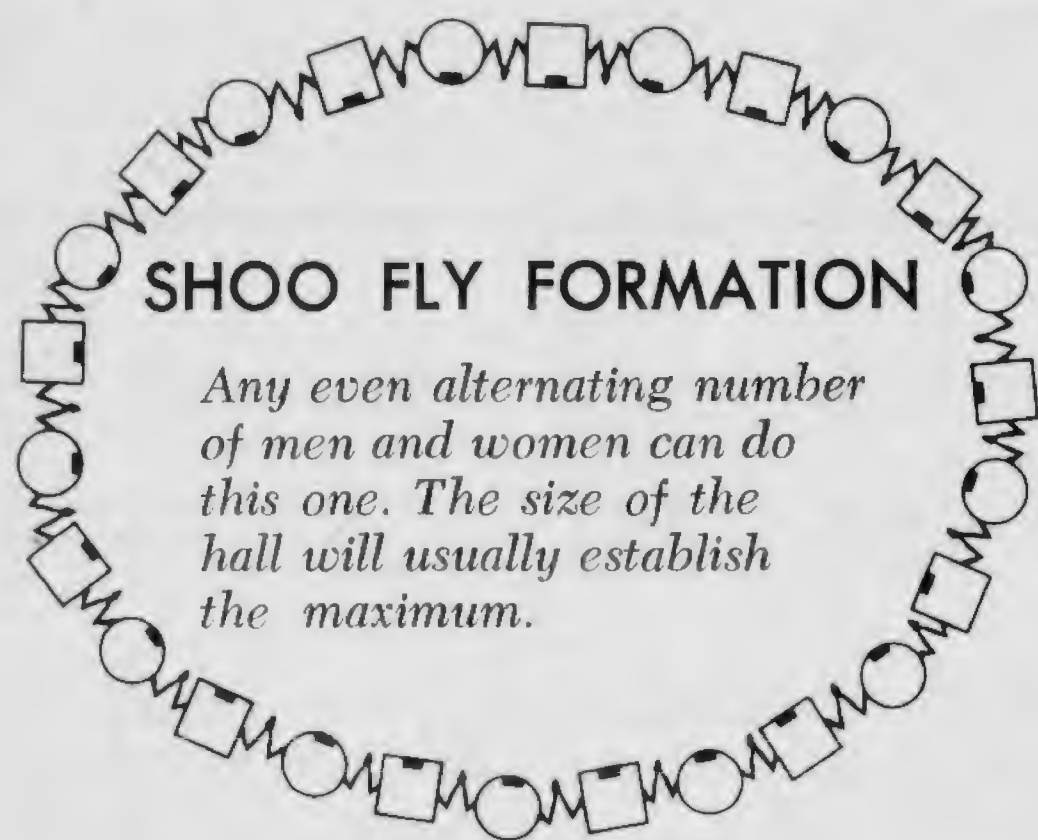
## The PAWPAW PATCH





## Shoo Fly

Typical of a great number of the singing games is the play party "Shoo Fly," which is done in a large circle of alternating men and women. When we first saw this dance it was



"led" by a man and woman who stationed themselves within the perimeter of the circle and danced with the rest of us while they sang the words. After once or twice through, others caught on to the idea and began singing until very soon the simple melody and words were picked up by all in the room.

There are two parts to the game and as each portion of the song is sung a different part of the movement is accomplished. To begin everybody joins hands and moves four steps into the center, then four steps out, stamping heavily on the first step. This in and out action is repeated while everybody sings this first verse:

Shoo fly, don't bother me  
Shoo fly, don't bother me  
Shoo fly, don't bother me  
For I belong to somebody

At this point each man faces right and each lady faces left and partners do a regular square dance waist swing for about eight steps. Leaving her on his right side where he found her, each man now faces left as each lady faces right and all swing their corner. Finishing the swing, this lady is put on the man's right. During this action the second verse is sung:

I do, I do, I do, and I ain't gonna tell you who  
I do, I do, I do, and I ain't gonna tell you who

All now have new partners. They join hands in a large circle once again and with a shouted "OH!" start the whole routine over again.

While either of these play parties might be danced continuously for a considerable amount of time, the effectiveness of this or any exhibition is to "avoid wearing out the welcome" and tiring the audience. Use just enough to tell the story and let the viewers see what play parties are all about. Then, draw the episode to a close and while the narrator is setting the scene for a second play party let the participants move into the next formation and get set to go.

The secret of any successful performance is to leave the audience wanting more, and this would be especially true of something like the play parties which today's dancers, and certainly those who are not dancers, may know little or nothing about.

## Job of the Narrator

In a pageant presentation, most of the scene setting and descriptive dialogue is done by a person who is usually off to the side of the stage or is located backstage. While he describes what is about to happen, there generally is action on the stage. As an example, the following dialogue and action might be taking place.

### Scene:

A meeting hall with a few people moving chairs, tables, and other bits of furniture over to the sidelines and out of the way. As the narrator speaks more people arrive, take off their coats and hats, greet each other and gather in little groups, waiting for the activity to begin. This portion which will take only a minute or two can be very natural and humorous. You'll have the overly friendly man and his gushing wife. Perhaps a couple of younger shy sisters will stay in the background and later on when things really get moving, they will obviously lose their self-consciousness and become as energetic and as ecstatic as the rest.

The narrator who utilizes some of the material explained earlier in this article, might say something like this.

**Narrator:** What you are about to see is not a square dance, as a matter of fact it's not a dance at all. It's a play party game. In various parts of our country and at different times in



# SHOO FLY



our history, certain restrictions were placed upon the people to discourage them from dancing, but Americans being the musical, fun-loving people they are discovered that play parties could be a satisfying substitute.

The main difference, as you will notice, is that these people who are now gathering for an evening of play party fun will not be accompanied by any music. They'll sing songs that fit the movements they'll be doing. Watch for just a minute and you will notice in these traditional party games some of the same movements that are used in the square dances of yesterday and today.

*(Several people have joined hands and are beginning to encourage the others to get into the big circle with them. Finally with a little extra encouraging even the most bashful have been brought into the circle.)*

**Narrator:** You'll notice our friends are all in a circle and ready to start this typical play party called "Shoo Fly." Most of these play parties need no leader for everyone here has been doing them from the time he was very young. However, it may have been some time since the last party evening and one or two who remember the patterns will start the singing and the game. The others will join in the singing as they remember what comes next.

*(Just as the narrator finishes one man in the circle shouts out, "All right, everybody, let's go." The singing and the pattern start and continue through completion. As the last of the figure is completed the participants obviously pleased with themselves laugh, shout, applaud, slap each other on the back, or*

*whatever seems to be natural. While the narrator is setting the scene for the next play party, the people move into lines similar to that used in a Virginia Reel.)*

**Narrator:** There might be a few minutes' rest between play parties. Maybe folks would sit down and talk a bit or they might move right into the next set as they are doing here. This form, like the big circle play party, is typical. The participants line up much as they would for a Virginia Reel, the men on one side facing the ladies who are on the other side. You'll notice that the action is broken into three parts, with different verses for each of the parts, until finally the lead couple has moved to the other end of the line and a new couple is ready to start the action.

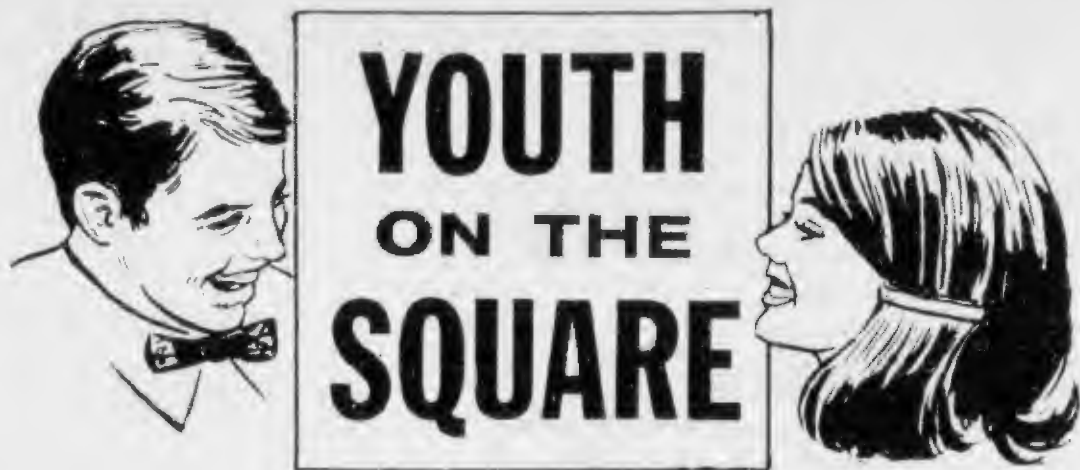
*(At this point the group starts singing and the action gets under way.)*

## Some After Thoughts

Of all parts in your pageant program, this could very well be the most unusual. The lusty singing of the participants, the fact that the action coordinates with the song being sung but in no way reflects the words of the song, is a characteristic reserved for the play party.

The key to the success of this unit is to make it fun and keep it lively. Get people who not only sing well, but sing loud and who create an atmosphere that is believable while the action is going on. Although the play parties bring to mind London Bridge and other childhood games, they were anything but childish when enjoyed by those of all ages. By all means plan to use a play party segment in your pageant program.





**I**F YOU THINK TEENS in this country have problems occasionally in getting and keeping members consider the plight of the Micronesian Twirlers on the island of Guam. The group started dancing last May with two and one-half squares. Membership dropped to five couples, due largely to the rotation of personnel at Anderson Air Force Base. A class of eleven students was due for graduation on December 5 which could swell the membership to two squares. The caller donates his time, since the teens don't have much money.

- An article in the Teaneck, New Jersey, News spotlighted square dancers Ed and Mary Davidson and gave square dancing a big plug. But the part that caught our eye had to do with a story concerning a particular dance held by the Tenakill Twilighters, the teen group formed by the Davidsons and Joe and Judy Bromberg.

The club is run solely by the teens, with their own officers. They meet every Monday night at the Community Church in Teaneck and have two beginners' courses each year

with the teens running everything. The Davidsons are there only because of the legal requirement for adult supervision.

Ed Davidson relates this anecdote about the Twilighters:

"The group was holding a Teen Tramp in 1969 and it was determined that they might draw 150 people to the church from the area. It was felt that it might be wise to contact the police department and request that they send over an officer to keep an eye on things. After a short while, the officer informed the Davidsons that his presence wasn't needed because the kids were very well behaved.

"However, it so happened that the Ethical Culture Society (located directly opposite the church) was holding a loud rock dance the same night. When it was over about 50 long-haired, dungareed, sweatshirted youths came in the open door of the church. No one knew quite what was about to happen. The caller stopped the record and announced that there were visitors. Immediately all the square dancing teens ran over, grabbed a partner, and for an hour they taught the kids the basic steps of square dancing. Some of them were so excited they didn't want to leave. As a matter of fact, many stayed on until the Teen Tramp was over. There was no trouble of any kind."

We thought that was a pretty nice story and wanted to share it with you. Although it happened a few years ago, it's the sort of thing that could take place almost any time.



All to the center with a whoop and a holler — This exuberant square of youthful dancers is carved in stone and adorns the Catalanian Dance Monument in Barcelona, Spain.



## MORE on BANNER STEALING

**I**N SOME AREAS one of the stronger incentives for visiting among clubs is the hope of making off with a club banner. The rules governing this action differ from one state to another and in the past we have run suggestions from several areas. Some groups require only one square of visitors to procure a banner while other areas require several squares. Similarly the number required to retrieve a banner varies, as does how far it may be taken or how long it may be kept. Obviously the rules need to fit the square dancing of the area, i.e. the size and number of clubs, the frequency they dance and so on.

While visitations do generate enthusiasm for square dancing, any group intent on obtaining a banner should remember that this desire should be second to the joy of meeting and dancing with new friends. Guests should be willing to be a part of and not interfere with a club's format and they should always put their best square dance foot forward.

Once a banner is obtained, the new, temporary owners will want to be considerate of the care of it, record the club's name, and when and where it was obtained.

For those groups looking for ideas, here (slightly abbreviated) are the rules of the Birmingham Square Dance Callers Association.

1. Each participating club shall have a stealing banner; one that is sturdy enough to withstand the rigors of being transported from place to place. The banner should be made of material that can be easily transported. It should have all the pertinent information on it; i.e. club name, city, dance nights, caller.

2. For a club to steal your banner, it must attend your regular club meeting with a full square of dancers and remain for five tips.

3. Your banner cannot be stolen on a spe-

cial dance night . . .

4. At the discretion of the club president, he may recognize the club who earned the privilege of receiving the banner . . . and inform his own members of the dance nights they may retrieve it.

5. A club cannot retrieve its banner and steal a banner from the same club on the same night . . .

6. If you visit a club and its banner has already been stolen, you may not take a "rain check" . . . You will have to visit another night . . .

7. It will be deemed unethical to call a club to ascertain if its banner is available.

8. It will be unethical for a group, upon arriving and learning that a banner has already been stolen, to proceed to another club.

9. If more than one club arrives at your club to steal your banner, determine which group receives your banner by checking your guest book and seeing which club had four couples to sign in first.

10. If you visit a participating club and it fails to have its banner at the dance, the club you visit must bring the banner to your club on a regular dance night along with a full square of dancers. This square may not steal your banner on the same night.

11. Each club should appoint one member to be in charge of the banner and to keep a record of its whereabouts.

12. A visiting club may take only the banner of the club visited or retrieve its own banner. It may not take other banners on display.

13. It is suggested that banner stealing be restricted to the state and that a small replica be available for out-of-state dancers.

14. If your club does not want to participate in banner stealing, please let it be known.



# TRIO Three Badges of the Month

**I**T'S INTERESTING TO NOTE similarities in club names. Over the years we've found that square dance movements are a popular choice for club titles and this month we take a look at three such groups. For a variety of reasons these clubs have named themselves after square dance figures.

## Canada

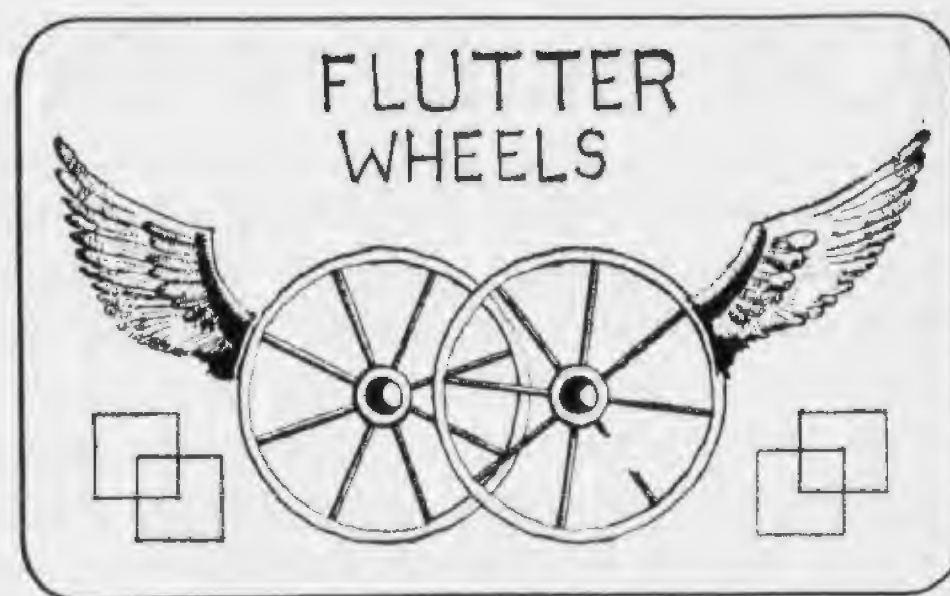
Our first club comes from Sault Ste. Marie, Ontario, a city affectionately known as "the Soo." It is from this location that the club



bears the title of a long-established square dance figure, Suzy Q. Although it sounds the same, the spelling of the club name is SOO-Z-Q. Most unusual is the fact that the SOO-Z-Q's are an international group in that they draw their members equally from Canada and from the upper peninsula of Michigan. Formed in 1955, the club has enjoyed various callers over the years, both Canadian and American, and dances are held the first Saturday of each month in Ontario and the third Saturday in Michigan.

## Pennsylvania

A more modern square dance term and a more recently organized square dance club share the name of Flutter Wheels. This group dances in Atglen, Pennsylvania. Its badge in red, white and blue represents the colors of our nation. The design for the badge visually depicts the term by means of a winged pair of wheels. Look closely and you'll find a broken spoke on one wheel. The members say



this represents those in the club who occasionally "break down." (But then, who doesn't from time to time?)

## California

Moving to San Diego in Southern California, we find another club who also selected red, white and blue for its badge colors with the addition of gold for the club name. This group has chosen a type of calling rather than just one figure and the name, HASH, spells out the format of the dancing of this particular group as well. The entire evening is given over to hash calling with the exception of the first and last tips which include singing calls. The acronym says that the dancing of this club is Hot And Strictly Hash.

We wonder if the HASH club includes a FLUTTER WHEEL and perhaps even an occasional SOO-Z-Q?





# Decorate with Valentine Cookies

**T**HIS MONTH, PHYLLIS HOWELL of Euclid, Ohio, sends in an idea which is both pretty and in line with the economy. She suggests making a Valentine "cookie" to decorate the tables at your February dance and happily, her cookies require no sugar! In all honesty, they can't even be eaten, but they will certainly be gobbled up by the eyes.

## Ingredients

Red construction paper  
White paper doilies or scraps of lace  
White styrofoam meat or vegetable trays or egg cartons  
Pipe cleaners  
Large gum drops or clay  
Elmer's glue or water soluble glue  
Miscellaneous decorative items

## Procedure

Gather together the styrofoam trays or cartons you will use and estimate the size heart which can be cut from them without bends or creases in the styrofoam. After determining this size, cut a Valentine out of scrap paper to fit the size needed.

To have both sides of your heart the same, fold the paper in half and cut one half of a heart, using the fold of the paper for the center of the heart. When you open this up you will have a perfect shape.

Use this heart for a pattern. Place it on the styrofoam and draw around it. Cut out the heart using old scissors, as styrofoam may damage the blades.

With a hand paper punch, punch holes around the entire edges of the styrofoam heart for decoration.

Make a second paper pattern of a heart about  $\frac{1}{2}$ " larger in diameter than the first pattern. Use this pattern to cut two paper hearts from red construction paper.

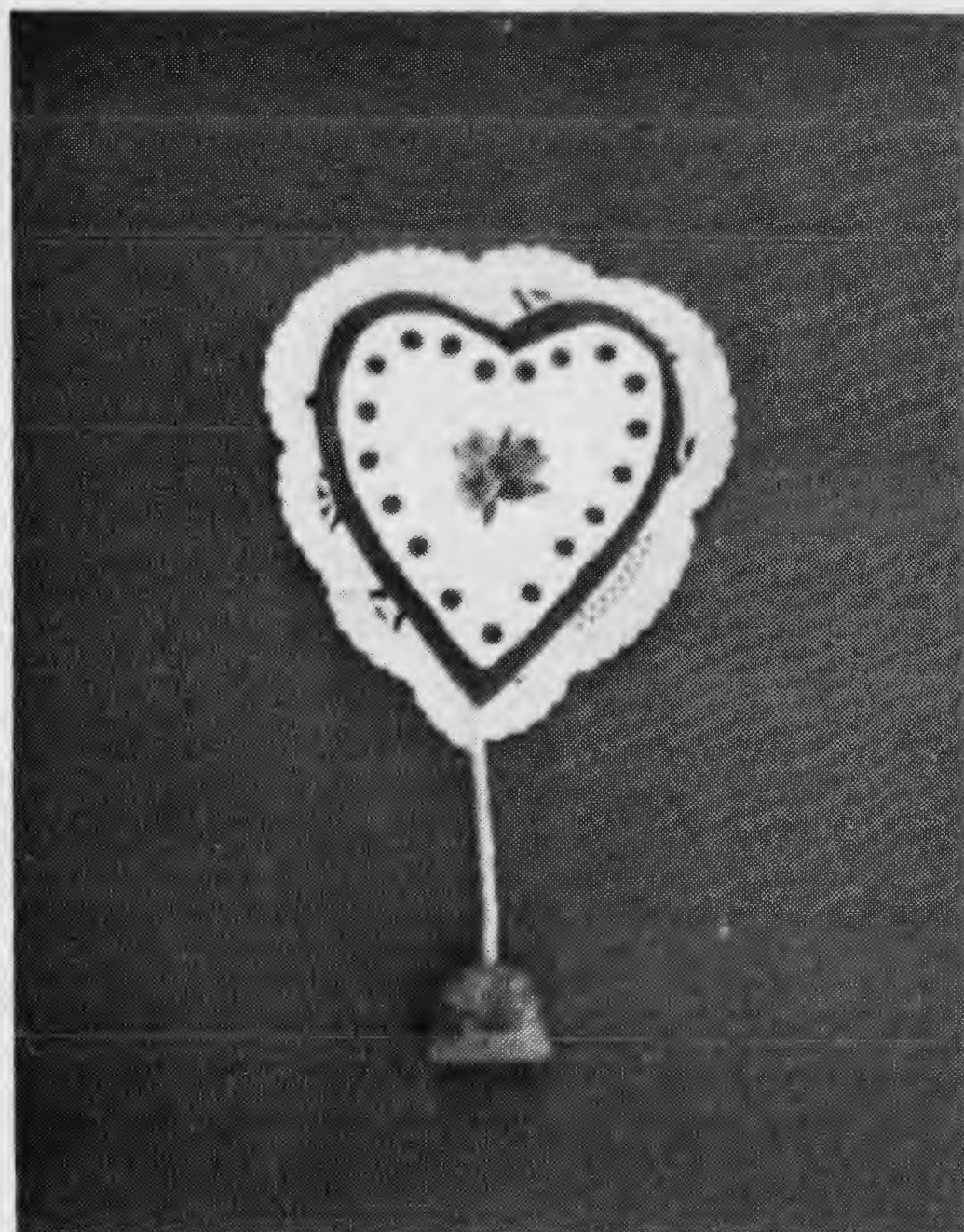
Select a white paper doily slightly larger than the red paper hearts and place it behind one of these hearts, shaping and gluing it in

place. Put a long pipe cleaner down the back of the paper doily, gluing it in place. Glue the second red heart on the back of the doily to cover the pipe cleaner and to give your Valentine "cookie" a finished appearance.

Glue the styrofoam heart to the red heart on the front of the "cookie" and decorate it with flowers, hearts, cupids, arrows, etc. Sources for this decorative material will be magazines or gummed stickers or your own drawings.

Stick the free end of the pipe cleaner into a large gum drop or a small mound of clay to secure it and allow it to stand upright.

This idea may be elaborated on as much as you desire. Have fun "baking cookies" with no sugar!



Most of the ingredients needed to make this Valentine decoration will be found in your own home.



# SQUARE DANCE DIARY by a square dancer

This issue of SQUARE DANCING is devoted to those brave souls, the callers. Little known to Mr. and Mrs. Average Dancer are the trials and tribulations that beset the new caller who joins.

## THE CALLERS' SCHOOL

"NOW THESE ARE THE CALLERS' WIVES LEARNING HOW TO SEND SIGNALS TO THEIR HUSBANDS"



"I DIDN'T REALIZE THAT THERE WAS SO MUCH TO LEARN"

We invite you to send in your suggestion for a scene in the Square Dance Diary.







# A complete HISTORY of one round dance organization



An attractive  
souvenir of the  
Round Dance Council  
of Florida is this 15-year History.

**R**ECENTLY we received in the mail an attractive booklet which caught our eye and which we found to be most interesting and informative. This History and Souvenir Booklet came from the Round Dance Council of Florida through Dorothea Brammeier, Historian for the Council. We thought that other organizations might like to know about what these folks had done in providing an accurate account of the formation of the Council and its subsequent history.

The December, 1959 issue of Bow and Swing (Square Dance Publication in Florida) carried an announcement that an affair called "Holiday for Rounds" would open in Clearwater on December 11th. Round dance leaders from throughout the state were encouraged to attend and participate in a meeting at the

Fort Harrison Hotel the following Sunday morning to discuss the need and plans for formation of an organization to serve as a clearing house for round dance information and to extend the enjoyment of round dancing to the general public as well as the square dancing public. It was stressed that membership would be extended only to those who were either teachers of round dancing or who were active in the establishment of round dance instructional groups.

By Sunday morning meeting time enough dancers remained to hold a business meeting as planned and the Round Dance Council of Florida was organized with a total of 23 dues paying members. Gene Baylis was elected as President with Ed Mack serving as Vice-President, Jo Keller as Secretary and Helen Galloway as Treasurer. After the 2nd "Holiday for Rounds" the membership had increased to 36 members.

All of this information is contained in the

Starting out with a story of the first event in December, 1959, the History covers each succeeding year with a full page write-up.

# "HOLIDAY FOR ROUNDS" Opens in Clearwater, Friday Dec. 11, 1959

The December Bow & Swing carried the above announcement on the front page, along with the information that Jim and Dorothea Brammeier were coordinating the event and that Jo Keller of Miami and Chicago (who wrote Round Dance News) had been invited to attend. Program included a Friday night dance in the Fort Harrison ballroom, and workshop sessions and an evening dance on Saturday in the Municipal Auditorium.

Round dance leaders from throughout the state were encouraged to attend and participate in a meeting at the Fort Harrison Hotel Sunday morning Dec. 13, to discuss the need and plans for formation of an organization designed to serve as a clearing house for round dance information and to systematically extend the enjoyment of American round dancing throughout the general public as well as the square dancing public. It was stressed that membership would be extended only to those people who are either teachers of round dancing, or are active in the establishment of round dance instructional groups. Gene Baylis saw in the organizational structure a need for local representatives who would participate in the flow of information from state to local level and vice versa.

What was not stated in the article was that the Florida Round Dance organization consisting of Ed & Kay Mack, Bill & Ruth Macdon, Jim & Helen Galloway, and Sue & Pat McElroy had offered to underwrite the expense of the first "Holiday for Rounds". They agreed to pick up the tab in case it did not pay expenses, and they did - to the tune of \$75.00.

When registrations were completed the records showed a total of 97 dancers and teachers attending, from a wide range of locations in the state:

Clearwater	30	Miami area	5	St. Petersburg	2	New Port Richey	2
Tampa area	12	Bradenton	2	Sefford	2	Sarasota	2
St. Petersburg	10	Holbrook	2	Lakeland	2	Orlando	1
Large	9	Orlando	2	Lake Alfred	2	Titusville	1
Indian Rock	2	Center Hill	2	Leesburg	2	Sebastian	1

DOE & MARIE ARISTON, New Port Richey	-	MOUNTAIN ORIENTED
JAY & BEA CELESTINO, Clearwater	-	WHO'S DANCING NOW
BETTY BARTLEY & BOB WATKINS, Clearwater	-	LUCY POLKA
JOHN & DOROTHY BRAMMEIER, Lakeland	-	TWILIGHT WALTZ
JO KELLER, Miami	-	Basic Technique & Styling
FRANK & CLARA VALIANT, Clearwater	-	CHERRY WALTZ
ED & KAY MACK, Clearwater Beach	-	LAST NIGHT AND WHITE POLKA MIXED
JIM & DOROTHEA BRAMMEIER, St. Petersburg	-	SWING BARKER

DEMONSTRATIONS

Ruth Bartley & Bob Watkins	-	TAIL GATE BOUNCES
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A group of dancers directed by Ed & Kay Mack Missouri Waltz, Quadrille

St. Petersburg dancers directed by Clara & Frank Hallock - CASCADIA AND MOVING SLIDE

Jo & Karen Keller - CASH WALK IN PORTUGAL

Dances programmed and still being danced today:

Cherry Wagon	Left Footers One Step	Shamba Blues
Happy Polka	Longing Love	Black Swirls

By Sunday morning meeting time, many of the dancers had already left for home, but enough remained to hold a business meeting as planned and the Round Dance Council of Florida was organized with the following members paying dues Dec. 13, 1959 (total 23):

Gene & Sue Baylis	Jim & Helen Galloway	Jo & Karen Keller
Ruth Bartley & Bob Watkins	Marj & Anne Rynes	Ed & Kay Mack
Bea & Joe Celetano	Harry & Anne Rynes	Frank & Clara Valiant
Pat & Fran Celestano	Verna & Frances Junkin	Jim & Dorothea Brammeier

The "Round of the Month" had already been established and for 1959 they were:

Jan - THODIA	Jun - KENNEDY WALTZ	Oct - HAWKEYE
Feb - OLD FASHIONED 2-STEP	Aug - THE RED	Nov - SHUTTLE & DEANED
Mar - TWINKLE TUNE	Sep - OTT FIDDLE 2-STEP	Dec - DANCING IN THE STREETS

THE FIRST YEAR 1959 - 1960

OFFICERS: President - Gene Baylis, Miami  
V. Pres. - Ed Mack, Clearwater  
Secretary - Jo Keller, Miami  
Treasurer - Helen Galloway, Lakeland

Dues continued to come in from those who had attended the first "Holiday" and some who had not.

March 16 - Helen & Andy Elliotts, Miami	Harry Rove & Lee Rimes, Miami Beach
March 17 - Art & Dorothea Brammeier, Lakeland	March 27 - Phil & Jean White, Panama City
April 27 - John & Betty Jones, Indianapolis	May 7 - Gordon & Alma Blum, Miami
Oct 28 - Lola Johnson, Tampa	

Dues had been set at \$6.00 per couple and have remained at that figure throughout the first 10 years of our Council history, although it was tough going many times. After the Nov. 12 "Holiday for Rounds" in Lakeland the treasury showed a balance of \$1.80 with all bills paid and a total of thirty six (36) members.

Gene Baylis, who served as Round Dance Coordinator along with his duties as president of the Council, introduced new dances being introduced in January as Hopalong Wagon, Fossilish Tarry and Honey Wagon. Rounds of the Month for 1960:

Jan - STE BTE SLIDE	Jun - HOBOT'S SWEETHEART	Nov - DRUM WALK
Feb - LUCY POLKA	Aug - BILL AND BATTIN	Dec - LIGHT FANTASTIC
Mar - RALPH	Sep - VICTORY	
Apr - RALPH WALKS	Oct - KIDNEYMAN	

"HOLIDAY FOR ROUNDS" Nov. 11-13, 1960

Florida's second "Holiday for Rounds" and the first annual business meeting of the Round Dance Council of Florida was held in Lakeland. It started out at 2 p.m. Friday afternoon and ended about noon on Sunday with review of the rounds taught and Marj & Anne Rynes request board on top of the New Florida Hotel. The business meeting was held at a luncheon in the Phosphate Room of the Florida Hotel. The evening program was set up with three rounds and two squares. Beginning round dancers were encouraged to attend and beginners rounds were included in the program. Attendance was 94.

PROGRAM

FRIDAY AFTERNOON: SCOTCH TWO-STEP - Verna & Frances Junkin  
WISCONSIN WALTZ - Jim & Dorothea Brammeier  
"TUCKY TWO-STEP" - Ed & Kay Mack  
FRANKFURTERS - Clara & Frank Hallock

SATURDAY MORNING: TWIL TWILERS - Gene & Sue Baylis  
LIGHT FANTASTIC - Verna & Frances Junkin  
HIMMEL'S WALTZ - Jo & Karen Keller  
Sq. Dance Level: SPINNING SCOTCH HORSE - Jim & Dorothea Brammeier  
CALPALE - Art & Dorothea Brammeier  
DRUM WALK - Harry & Anne Rynes

SAT. AFTERNOON: WALTZ TWILERS - Clara & Frances Junkin  
DRUM WALK - Gene & Sue Baylis  
MELODY OF LOVE - Harry Rove & Lee Rimes  
Sq. Dance Level: WEST COAST - Ed & Kay Mack  
RAVENS WALTZ - Harry & Anne Rynes  
OARITIA - Bill Gossio & Beal Bennett

SATURDAY EVENING: The Weekly will introduce a NEW

This "Holiday for Rounds" like the first provided dancers attending a complete program of dances to be taught, new sheets and the names of teachers presenting the dances.

Inside the power sheet was a list of 1960 officers and members of the Council.



Souvenir Booklet which was presented to dancers and teachers attending the 15th Annual Holiday for Rounds held in Miami Beach last December.

The first page of this booklet honors members who have passed away, those still active who have completed 15 years of continuous membership, and those who have completed 10 or more years of continuous membership in the Council. All past and present officers of the Council are also listed.

A complete history of each year of the Council's existence is given, beginning with the list of officers and a photo of the current year's President. All members' names are included as well as the complete program for each of the Holiday for Rounds Festivals.

The years have seen this Council grow from the original membership of 23 in 1969 to 128 members in 1974. And it's all there in this Souvenir Booklet — from the names of all individuals who have participated in the Council

and the many activities of the Council to the list of Rounds of the Month chosen by the group for each year.

Yes, we were impressed with the thoroughness and dedication shown in the preparation of the booklet and we'd like to congratulate the members of the Council on a job well done. And it's the type of undertaking that other organizations might be interested in doing for their own group.



*Jerry and Jo Gierok — St. Paul, Minnesota*

**L**IKE MANY OTHER COUPLES, Jerry and Jo Gierok were fascinated with the round dancing they observed at the square dances they attended. Entering the square dance scene in 1960, by the next year they had taught themselves a few rounds so they could get out on the floor with the "pros." They happily agreed to teach the Rounds of the Month when their club caller asked them to and so they were "launched" as teachers.

Jerry and Jo taught at their own square dance club for two years and then were approached by two other clubs to cue and teach the rounds at their club dances. Friends asked for help in learning advanced rounds and the basement of their home became the scene for their first round dance "class." By this time

Jerry and Jo realized that they'd rather round dance than eat and they joined Bill and Dorothy Britton's challenge round dance class in 1965.

The Gieroks have graduated six groups of beginners and are currently teaching the seventh class in basics. They teach easy, intermediate, advanced and challenge rounds.

Jerry and Jo have been on the staff for round dancing at Chula Vista Resort in Wisconsin and the Blackhawk Dancefest in Milwaukee. They have coordinated rounds for three Minnesota State Conventions, been advisors at another and were on the Host and Hostess Committee for the National Convention in St. Paul in 1963. They have written two rounds — "Snowflake" and "Dream Street."

Jerry is employed as an engineer with the Medical Products Division of the 3M Company and is also a retired Major in the U. S. Army. Another activity was added in 1971 when the Gieroks started the J.J. Record Shop.

Jerry and Jo have five children ranging in age from 15 to 21 and including a set of twin sons. Hobbies? Time permitting Jerry enjoys golfing, hunting and trap shooting, while Jo likes sewing and knitting.



# •Chapter thirty-five

## *Caller Training Helps*

**P**ERHAPS YOU'VE LEARNED BY NOW that no school, clinic or callers' course will make you into a caller simply by attending, any more than reading a callers' textbook will magically turn you into a good teacher/caller. Becoming a caller requires much more. It involves dedication, study, practice and every bit of help that you can get. If a person has the necessary natural abilities to call, a sense of rhythm, a clear voice, the knack of getting along with people, and *a desire to call*, he just may make it. But there's nothing automatic about the process.

After you've made the decision that calling is for you and if your wife (or husband) agrees, then the work begins. Earlier in this text various ways of teaching yourself the necessary elements of calling were pointed out; how to learn by doing, how to practice and how to correct your mistakes as you go along. The use of a tape recorder was suggested as a means of personal evaluation, for nothing will show more quickly any faults you may have in keeping time with the music and the problem of an unpleasant voice will immediately become apparent. However, listening to your voice over a tape recorder can tell you just so much. To go one step further you should gather a square together in your recreation room and actually dance to your own calling. You'll learn to ask yourself "Would I enjoy dancing to *his* calling every week? How is his timing? Is his voice pleasant?"

### **Some Personal Help**

It has been suggested that the caller's wife can be of great value to her caller-husband, helping to analyze an evening of dancing. Discussing the program or the use of certain material can often provide the caller with an excellent objective view of his performing ability. But this is a place to be careful. Often the spouse can lose her objectivity. Either the husband is the nearest thing to *perfect*, "Just as good as that famous recording caller from Cactus Flats, Texas, and certainly much better than that traveling caller we had in last week from Detroit," or, it could be just the opposite. You, the caller, may be doing nothing correct in your wife's eyes. Perhaps the strong desire to have you be as popular and as perfect as some other caller may make the spouse overly critical and therefore perhaps not as helpful as she might be.

Chances are you will be your own best judge of the results. Are the people coming back to dance to you again? Are those in your classes catching on quickly to your instructions? Do the dancers let you know in one way or another that they are having fun, that square dancing is *just great*? Do they let you feel that you have played an important part in their discovery of this activity? All of these things serve as a barometer as to whether or not you are making it successfully. If your wife or friends are anxious to help and if you want their help, perhaps



you should give them a few guidelines, things they can tell you later over a cup of coffee. Can they understand everything that you say? Do you give the dancers enough time to do the various movements? Do they feel that you are warm and friendly over the microphone or does your voice come across sharp, harsh and demanding? You can evaluate their criticisms as you wish, but if properly interpreted they will give you some directions toward future study and improvement.

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**The Art of Receiving Criticism** *When one asks for criticism, he must be ready to accept it. Attending a callers' course of one type or another means that he will be criticized each time he calls. How he treats this criticism will play an important part of his learning process. Everyone has some point upon which he can improve. Unfortunately, most frequently only the new callers avail themselves of the critic's wisdom. Be careful in evaluating the criticisms that have been directed to you. You may not feel in some instances that you are deserving a poor evaluation. You may feel that in only calling for two minutes and under less than ideal conditions, the criticism may be unwarranted. However, treat the criticism as a privilege. Realize that if you have any faults at all they will show up under conditions such as this.*

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If you find that criticism of this type is discouraging to you at this particular phase of your calling, perhaps you would be smart to avoid it. There are a number of ways of getting help, and we'll check a few of them here.

**Training courses provided by local callers' associations** — Quite a number of the more than 150 callers associations scattered around the world provide yearly or twice yearly callers' courses. Veterans in the association serve as teachers and the curriculum committee establishes a course of study for the aspiring callers. While these courses are worked out in a number of ways by the different associations, a typical course might last for ten consecutive Saturdays, with morning and afternoon sessions. In some instances the association will prepare its own teaching manual or it may suggest other available teaching manuals for the course of study. Each session will feature talks on different phases of the calling profession, ranging from the attributes and qualifications of a caller to the use of zero movements and equivalents. Demonstrations of timing, voice projection, and the care and use of the modern public address system usually fit into the prescribed course.

A major portion of many of these courses is the opportunity afforded the student caller to take his turn at the microphone and to call for "live" dancers and be evaluated by the caller-coach. In these instances an evaluation sheet is usually kept of each student caller and his progress in various categories is noted. The caller soon discovers that competition — trying to be better than the other callers — is *not* the name of the game. The stress is put on personal improvement. The only competition is for one to be better now than he was the previous time he called. Low grade ratings on such categories as clarity, timing and judgment should get better as the course continues.

The new caller will quickly learn that to be a caller takes a great deal of work and dedication. If he is to take a callers' course of this type, then he must make up his mind before starting that he will spend many more hours in preparation than he spends in actual classroom practice. He will learn that nobody can *learn* him to call. He may be *taught* by somebody else, but he must *learn* for himself.



There is no magic pill, no shot injected into the blood stream, no magic words that can be said over his head that will make him into a caller — automatically.

**The man-for-man apprenticeship program** — This method of learning to call is nothing new. Long before there were associations, textbooks or callers' schools a veteran caller might take under his wing an interested young person and teach him all he could, then watch as the new caller progressed. Often the help included the opportunity to call a tip at the Saturday night dance. Quite frequently this type of learning was without any particular direction. A few suggestions on improvement, an opportunity to copy some of the calls out of the experienced caller's *little black notebook* and maybe an unscheduled conversation now and then on the subject of calling was all the program amounted to.

Perhaps the most effective method of learning to call is an up-dated version of the apprenticeship program. A new caller assigned to an experienced caller/leader will make up a teacher-student team, with definite goals in mind. The same subjects that might have been covered in the association sponsored callers' schools could be given on a personal man-to-man basis. Opportunities to call could be afforded at classes and clubs run by the teacher-coach, providing, of course, that the student caller did his homework well and proved himself able to please others with his calling. The same methods of evaluation might be used, but the coach, in working with just one apprentice caller would have a far better opportunity to watch improvements, to spot flaws and to encourage the new caller over the weak spots.

**The one day or weekend guest caller clinic** — For many years callers' groups have taken advantage of well established traveling callers coming into their area. Quite frequently this would consist of a series of lectures and some demonstration. Time is usually not sufficient to allow for critique of individual calling. However, in some cases the visiting caller coach might ask one or two or more of the local callers if they would mind calling for criticism. The criticism given by the coach would be of a general nature and be directed to all of the participants. Quite frequently this method picks out common problems that are bothering everyone and by criticizing or pointing up the trouble spots on one caller the help may be shared by all in attendance. As in the other types of courses, mimeographed notes — some homework to take away from the clinic — prove to be especially helpful.

A short series of this type often features one prime topic, usually a subject that is a specialty of the visiting caller-coach. In such a short time it is, of course, impossible to go in depth on the whole spectrum of calling. However, two or three sessions devoted to a specialized field of the calling art can indeed do justice to the subject.

**The home area privately run callers' school** — In large communities where a number of individuals are interested in learning the techniques of calling, an individual veteran caller or group of callers may band together to form their own callers' school. A typical school of this type may last for a period of ten weeks and, as in the case of an association sponsored school, might be held on Saturday morning and afternoon. For the most part, these single teacher operations provide much the same format as an independent callers' school or callers' college. Notes are provided as a rule and each participant is usually given the opportunity to call at least once every session. For this reason these schools are



usually limited in attendance and a personal relationship between teacher and student is the obvious result. It is not unusual for a program of this type to have as its graduation or final session an evening dance, to which each of the participating student callers brings a square or two of experienced dancers and where each of the new callers will have an opportunity to call to a large crowd as a final step in the course.

As in any of the courses described here, the student realizes that it may take a great deal more than simple exposure to a program such as this before he can consider himself an accomplished caller. This accomplishment comes only through continued study and sometimes as the result of years of practice. Much depends on his natural tendencies, abilities, and attitudes. Some callers will advance quickly and others may simply not make it.

**The week-long callers' school** — Since early concentrated courses offered by such veteran leaders as Dr. Lloyd Shaw and Herb Greggerson, the total concentration idea or week-long school concept has proven to be one of the most successful methods of learning to call. Its advantages include being in an atmosphere usually away from the outside world where callers can spend each morning, afternoon and evening for from six to seven days in learning the aspects of the calling profession. Usually these courses are conducted by a staff and frequently the staff members are specialists in various fields of calling. As in all of the callers' courses mentioned so far, the callers' wives are encouraged to attend and all those participating in the course serve as dancer "guinea pigs" for those doing the practice calling. Daily sessions include lectures, demonstrations, and practice periods. The concentrated work affords little opportunity during the week long course for additional reading, practice and study, but this is compensated for by the opportunity of calling for critique sometimes two or more times in a day, so that the individual can work to correct any of his weak spots while the coaches' criticism is still fresh in his mind.

A natural extension of one of these callers' schools is the establishing of separate weeks for those of varying degrees of ability. Quite naturally the average new caller who has never attended one of these courses in the past might sign up for the "freshman" course. Then, having a year of calling experience behind him, the following year he might sign up for the advanced course if one is available. Usually within the structure of each of these courses, the total number of caller participants would be divided equally among the number of caller-coaches on the staff. The purpose is to provide the utmost personal supervision and help for each person attending.

### **What Direction to Go?**

Obviously it is not possible for everyone who desires to learn how to call to bear the expense and take the time necessary to travel to one of the existing callers' schools. At the same time, a home area callers' school may not be available and the aspiring caller must avail himself of whatever method of training he can get. Up until recently the great majority of callers in the activity were self-taught. However, the task can become so much simpler if a school can be attended. A number of area dancer and caller associations and The Sets in Order American Square Dance Society provide partial or complete scholarships for those who would like to call, but for whom the expense might prove to be a hardship. Those who qualify might check into this.



# LADIES ON THE SQUARE

## FITTING A BODICE

By Lorraine Melrose



**A** WELL-FITTED BODICE assures a dancer of comfort as well as a good-looking, stylish dress.

Having decided upon the design for a dress, scan through the directions from the pattern to check on any areas needing special attention. Lay out the pattern pieces. I check the printed pattern layout, but often find that I can place the pattern pieces on the fabric to better advantage, thereby saving on fabric. In fact, I have found that I can generally buy  $\frac{1}{8}$  to  $\frac{1}{4}$  yard less of fabric, for both square dancing and regular dresses.

I always underline the bodice of my dresses. This will help the life of your garment (remember you have a lot of weight in the skirt); your dress will not stick to you when you become warm from dancing; and, personally, I think dresses look nicer when undergarments are not seen through them. Underlining is not difficult to do.

The following is an order of construction I've found helpful.

### Preparation to Sewing

1. Preshrink all fabrics, findings, etc. Many thanks to M. J. Wiseman, Neenah, Wisconsin, for her remarks about pre-shrinking. (See Ladies on the Square, September 1974.) She writes that some in her area are finding "simple pre-shrinking is not enough. With so many new fibers on the market, it is being found here that it is necessary to use a little of the soap or detergent one intends to wash the completed garment in, in the pre-shrink process. Knits especially seem to shrink more or at least differently when soap is used."

2. Cut fabric and underlining.

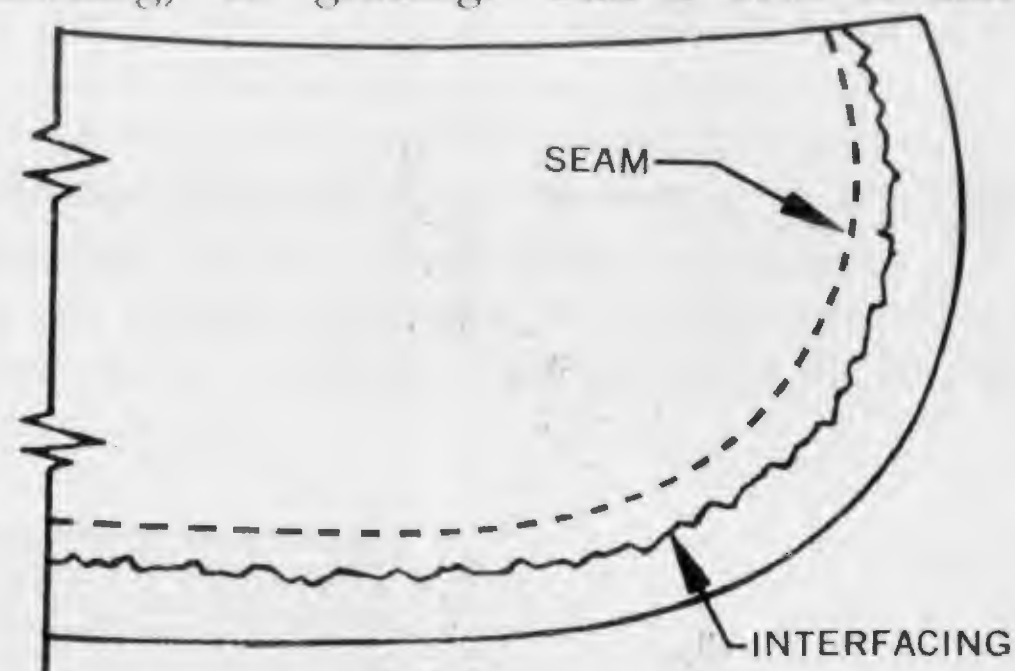
3. Mark fabric and underlining. Instead of cutting notches (either into the seam allowance, or out from the seam allowance), I make

a small clip  $\frac{3}{16}$ " deep at each of these places. I also clip center front at neck and waist. To mark the darts, use a tracing wheel and carbon paper on the underlining, being careful to first try a sample of carbon color on the underlining and/or fabric to see if it is going to show through. White carbon generally irons off but most colors have to be cleaned or washed away.

4. Baste fabric and underlining together with long stitches, through center of darts, along seam allowances — just enough to hold the two together as though one layer of fabric.

### Sewing

1. Layering seams — sometimes called "blending," or "grading." This is done so that



Graded or layered seam allowance

seam allowances will not create a lump when folded inside an area such as a collar, etc. (See diagram.) When interfacing is used, cut that as close as possible to the seam line. When layering, let the widest seam allowance be the one that will be next to the outer layer of fabric.

2. Shoulder seams are sewn first. If there is a dart in the back shoulder, sew it first, being sure to catch underlining and fabric  
(Please turn to page 68)





## RECYCLE

**W**ITH NO ATTEMPT to cause confusion, this month we would like to put an emphasis on the importance of achieving a clear definition of an experimental movement before pre-

sending it to the general dancing public. Many of today's prime basics, which are used continuously throughout the square dance world, were at one time "invented," presented to the callers who in turn presented them to dancers, who having been impressed with the smoothness of the movement have helped to make it withstand the test of time.

Undoubtedly a number of movements over the years might have achieved this type of success had it not been for a misunderstanding or perhaps the existence of more than one way to do the movement. Such a case is Recycle.

The first problem to arise with this movement was its use by two facing couples on the one hand and by four dancers in ocean wave formation on the other. So different were the end results that the callers' clearing house committee agreed that the method they would







standardize would only call for Recycle being done from an ocean wave formation.

Then a second problem arose. Callers in one area standardized the movement as being done one way, while callers in another area gave their vote for a slight variation but different enough for the movement to cause confusion. Here are the two existing variations of this one experimental movement. Perhaps you will notice the differences and the consequent problem as you follow the dancer action.

From an ocean wave (1) the man moves forward as though he were going to fold and end standing in front of the lady to his right, who is facing the same direction as he. As the man starts (2) all hands have been released and each lady starts to do a fold to her right, behind the man (3) then, continuing on (4) ends in virtually the same spot that she held

in the beginning in the ocean wave formation (5).

In the variation adapted in several areas we'll start with the same ocean wave (6). As the movement begins, the four dancers release handholds and the two ladies in the center reach across in front of them with their left hand, taking the right hand of the man (7).

The men, as they did before, fold in a 180° arc (8) and the ladies follow along much as they would do in a wheel and deal or sweep a quarter (9), until they end as two facing couples (10).

Undoubtedly the movement could be done with equal comfort either way, but the problem of starting out with more than one definition was almost certain to doom the figure before it got off the ground.





# 24<sup>th</sup> NATIONAL

KANSAS CITY, MO.



# SQUARE DANCE CONVENTION®

JUNE 26, 27, 28, 1975

**T**HE ROUND DANCE COMMITTEE is in the process of firming up plans to make the round dance program at the 24th National in Kansas City in June the best possible. All activities will be held under one roof in two beautiful air conditioned rooms at the Hotel Muehlebach. Both rooms are equipped with wood floors. The Imperial Room has over 13,000 square feet of dancing space while the Grand Room has more than 6,000 square feet.

Responses to the questionnaire included in the promotional packet sent to round dance instructors continue to come in to Convention Headquarters. Already a goodly number of nationally prominent instructors have expressed a willingness to participate in the program. With such a nucleus of talent to draw from, round dancers can be assured of an outstanding round dance program. Instructors who desire to participate in the program but who have not as yet responded to the questionnaire are urged to do so right away. Selections to fill the various programming spots began in December. Please remember, however, you must be registered to be considered for a spot on the program.

The committee in charge of round dancing has come up with some innovative ideas, some of which will be a "first" at a National. Most significant of these is the adoption of a variable time limit for workshop teaches. There will be two 60-minute and three 40-minute teaches each day in each of the two rooms to be used for round dancing. In addition, each day the program will feature a "Spotlight On Rounds," three square dance level rounds teaches and three quick teaches.

### **Challenge Program**

So much interest has been shown recently in challenge square dancing that the committee has produced a program to involve those dancers who wish to participate. Arrangements have been made to have Lee Kopman conduct a one-hour daily session to be called "Introduction to Challenge Dancing

for Club Level Dancers." Other challenge dances and workshops are also being scheduled, including a Trail End Dance on Wednesday, June 25.

### **For Solos**

The River Quay area will be the scene for a Trails End dance for solos from 8 to 11 pm Wednesday night. The location will be announced for the breakfast for solos, which will be held on June 26 from 7:30 to 9:30 am. Afterparties have been planned for each evening and all will be held in the Prom Sheridan Motel.

### **Exhibitors**

Some 80 new booths have been added to the ones originally planned, so if you are an exhibitor and haven't as yet reserved a booth you are urged to contact Les and Betty Milliron, 501 North Webster, Spring Hill, Kansas 66083. Don't miss out on the opportunity to display your merchandise before the thousands of square dancers who will be in Kansas City for the 24th National.

### **There's Lots More**

A complete program of dancing for the youth will include trail dances, programmed dances, workshops and afterparties. Exhibitions of squares, rounds and contras will provide entertainment and at the same time the chance to "sit a spell" and rest those tired feet.

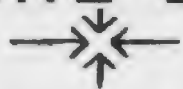
The third annual Callers' Seminar will be conducted by Cal Golden, Frank Lane and Jim Mayo. All callers are urged to attend this session if at all possible. Other educational activities will include panels and clinics for dancers, teachers, callers, and club and association officers.

If you haven't registered for this Showcase of Square Dancing, by all means do it now! You'll find a pre-registration form in the center of the January issue of SQUARE DANCING magazine, or write to Advance Registration Director, P.O. Box 11657, Kansas City, Missouri 64138.

***Your Square Dance Vacation In The Heart Of The Nation***



# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## Maryland

Sponsored by the Allegany Promenaders, the 6th Annual Cumberland Spring Festival will be held April 5th at Allegany High School in Cumberland. Ralph Pavlick and Chuck Stinchcomb will call for square dancing and Art and Joanne Davis will conduct the round dancing.

## Pennsylvania

Moving to a new town and finding you are the only square dancers in a community of 6,000 could be quite a disappointment. But

Florida callers Singin' Sam Mitchell and Roger Chapman called for a lively group of square dancers at a recent promotion of Ringling Bros. and Barnum and Bailey Circus World Showcase in Haines City, Florida. The dancers were Florida based Avion Travel Trailer owners.

Sagemary Perkins of Lansford was not to be deterred. At her instigation and with the help of great coverage by the local newspaper and radio station and the aid of caller Dan T-Bow, seven squares of new dancers were initiated into the activity. Since the first class drew about 50 interested onlookers, hopes are high that square dancing will become a "way of life" for many more in the near future.

## Massachusetts

The Sidesplitters of North Attleboro held their annual Harvest Supper and Ball on October 26. In a hall festooned with creepy spider webs and floating ghosts, 180 dancers enjoyed the calling of Dick Arruda. Before the dance 140 dancers and guests consumed a royal banquet of 120 pounds of turkey, 60 pounds of ham, innumerable casseroles and other delights, topped off with home baked pies and cakes and gallons of coffee, punch and cider (all prepared by club members). Honored guests were some 30 residents of a nearby senior citizens' apartment block, thus continuing a long friendship between squares and seniors.

## Virginia

March 1st is the date for the Gala Fredericksburg Square and Round Dance Festival sponsored by the Fredericksburg Recreation Department and the Rappahannock Twirlers Square Dance Club. The scene is the Guard Armory just South of the city. Members of the





outstanding staff include Bob Wickers, Paul Hartman and Ray and Bea Dowdy.

— *Howie Shirley*

On January 11 the Blue Ridge Square Dance Club of Elkton held their 2nd Annual Anniversary Dance at the Elkton High School. Harry Hise, Raymond "Scotty" Scott and Hal Washington called for the dancing. Class and club level halls were available.

## California

At the 15th Annual Harvest Hoedown in Sacramento over 1,000 were in attendance to participate in this New Dancers Hoedown for beginners with three to five lessons. This was the largest attendance ever for the affair. The entire three-hour program was devoted to Level One material (from the Fundamentals of Square Dancing Album by Bob Ruff and Jack Murtha) and was called by Bob Ruff, who will appear on the program for the 16th Hoedown in 1975.

The traveling Calladines, Harry and Verna, began 1974 with a visit to Guantanamo Naval Base, arranged by and with the permission of the U.S. Defense Department. So far Harry and Verna (from Burbank and Yucca Valley) have danced in all of the fifty states, all Canadian Provinces, and 38 countries overseas. While on a visit with friends at Ellsworth AFB in Rapid City, S.D., they were presented with a set of "Friendship Dolls" by Owen and Oney Hurt of Iowa. These dolls have toured the United States and been to England. They were brought back to California by the Calladines where they visited a few dances. Long time square dancing friends Ken and Jeanette Shoultz of Brunswick, Georgia, came to California for a visit in September and have agreed to launch the dolls on their second tour of the United States. Anyone wishing to travel and square dance should contact Central Registry of World Dance, 213 Winn Avenue, Universal City, Texas 78148.

## Texas

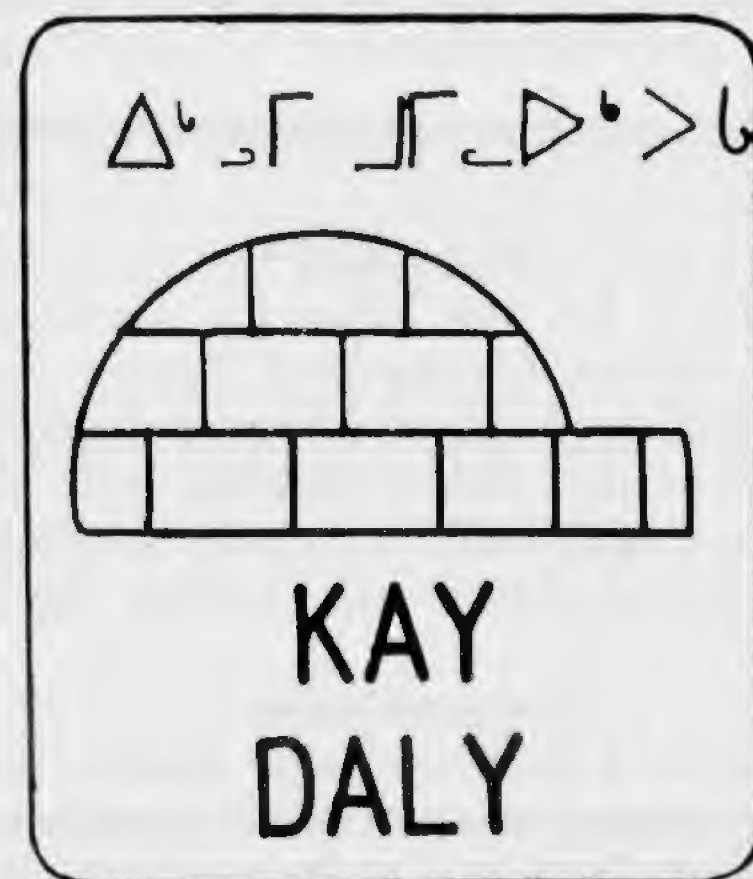
Alamo Palms Mobile Park in 'Alamo has instituted a complete program of square dancing with Stub Davis as resident caller. Beginners' classes, Intermediate and Advance Workshops and dancing every Saturday night is scheduled.

## Illinois

Buoys and Belles Square Dance Club of Great Lakes is featuring Cal Golden and Bob Wilson for a special ticket dance on March 26th. Club dances are held at Lindbergh School from 8 to 11 pm and refreshments are always served. Banners are available to area clubs.

## Northwest Territory

Ptarmigan Twirlers Square and Round Dance Club (that's a tongue twister to start with!) of Yellowknife, N.W.T., Canada, extends a warm (that's really a misstatement when you check their weather reports) welcome to all dancers to come and square up with them and earn the special badge depicted



here. "What are the rules?" you ask. "Quite simple," we reply. "All you must do is square up in below  $-40^{\circ}$  weather in an igloo built by Eskimos." (Sounds particularly suitable for those folks who live near the Equator.) Yes, several dancers who live north of the  $60^{\circ}$  parallel have earned this badge. And just in case you can't read Eskimo syllabics, the top of the badge says: I have danced in an Eskimo home.

## Colorado

Mountain Swingers of Colorado Springs celebrated their 5th Anniversary last November. In honor of the occasion a wood plaque was presented to the club by Gregg and Carole Anderson and Fred and Ruth Staeben. Mountain Swingers is somewhat unusual in that it was formed by the merger of two floundering clubs. The plaque includes the original badges of the two clubs, Trail Winders and Ute Promenaders, plus a larger ver-



sion of the present club badge. Fred and Gregg continue to share the calling for the club and have built up a strong round dance program. Seven charter members are still dancing with the group, which averages about 14 squares at its 2nd and 4th Friday dances.

— Gregg Anderson

### Indiana

"Swing on out to the Logansport Mall. Enjoy a square dance exhibition by the Bridge City Squares." So read the ad in the local newspaper when National Square Dance Week was observed in Logansport. The affair was sponsored by the Mall Merchants Association and caller Ralph Parmeter donated his time for the dancing on Monday, Tuesday, Thursday and Friday of Square Dance Week. Everyone had a great time and prospects were recruited for a beginners' class.

### Washington, D.C.

The highlight of the square dance season in the D.C. area is the Spring Festival which attracts some 5,000 dancers. The 16th annual affair will be held March 13, 14, and 15 at the Sheraton Park Hotel in Washington. The uniqueness of the Festival is that dancing is held simultaneously in three to six ballrooms all under one roof, so dancers can wander from ballroom to ballroom without leaving the hotel. The callers and leaders are top professionals in their field from all over the U.S. and Canada. The program is designed for all levels of dancing and round dancers are treated to new dances as well as those they love and enjoy. And the Teens are not forgotten, as a coordinator works with teen groups in planning special events of interest to all Teen and Youth groups attending. Aside from the dancing, there is the Fashion Show and exhibitors shops. Registrars for the event are Duke and Sara Hagedorn, 8517 Crestview Drive, Fairfax, Virginia 22030.

### Missouri

"April in Paris" is the theme chosen by M. Charles and Mme. Margaret Bills for the Greater St. Louis Folk and Square Dance Federation's 27th Annual Spring Festival to be held April 18 and 19. The banner designed for the occasion brings out only two of the many similarities between the sister cities — The Eiffel Tower and The Gateway Arch — both known as engineering feats. The "April in Paris" letters, cut from floral print and out-

The specially designed banner graphically illustrates the "April in Paris" theme of the Greater St. Louis Folk and Square Dance Federation's 27th Annual Spring Festival.



lined with gold sequins calls to mind the flower marts and carts of the "City of Lights," equaled to Shaw's Garden and the Jewel Box of St. Louis. The sparkle only hints at all things beautiful — the people, churches, parks and their history.

### Georgia

The 9th Annual ORA Spring Swing will be held in Bell Municipal Auditorium, Augusta, on March 8th. Ken Anderson will be the featured caller, with Bill Prather as host caller. Harold and Judy Hoover will direct round dancing.

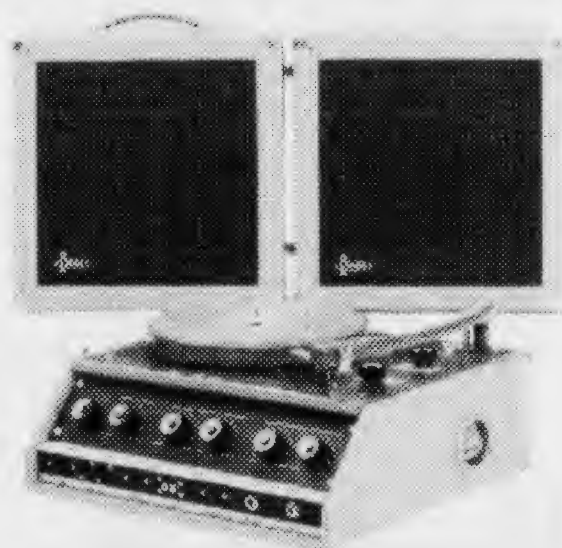
### New York

Plans are already firm for the 7th Annual Square and Round Dance for the benefit of Muscular Dystrophy. The affair will be held April 27 at the Churchville-Chili Center High School in Rochester. Beautiful music, clowns, stupendous callers, fantastic cuers, trophies galore, raffles, door prizes and eye boggling snacks will be enjoyed, all carrying out the Circus theme.

The New York State Square and Round Dance Federation adopted their official by-laws last March and have planned a First Annual Convention to be held in July of 1976. Sounds like a group that believes in looking to the future! The Federation has 132 member clubs and Chuck and Eileen Fitzgerald are the current presidents.



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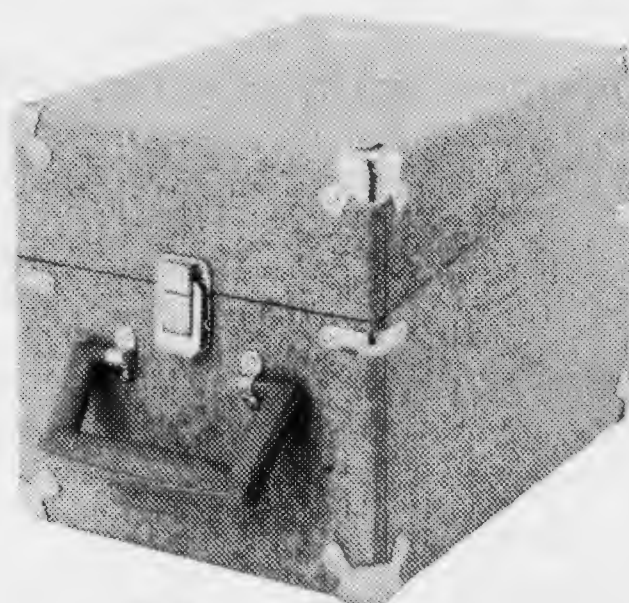
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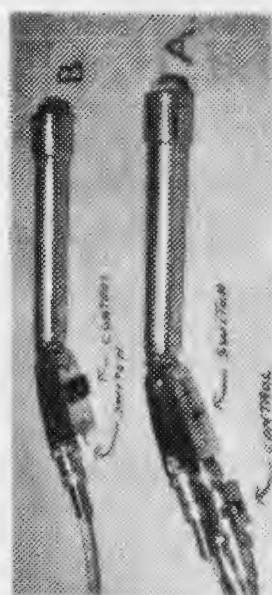
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Albums 1027 and 1028, Introduction to Challenge Dancing by Lee Kopman are \$7.95 each plus 28¢ postage; Tapes are \$8.95 each plus 18¢ postage

Albums 1029, Jerry Helt Calling Contra Dancing, with calls one side and flip side instrumental is \$6.95 each plus 28¢ postage

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1999 — **Old Monterey**, Caller: Dave Taylor, Flip/Inst.

1998 — **Jessie Polka Square**, Caller: Vaughn Parrish, Flip/Inst.

1997 — **Walkin' and Talkin'**, Caller: Marshall Flippo, Flip/Inst.

1996 — **Red Roses from the Blue Side of Town**, Caller: Al Brownlee, Flip/Inst.

1995 — **Sing, Sing A Song**, Caller: Johnnie Wykoff, Flip/Inst.

### BOGEN

1263 — **Morning After**, Caller: Wade Driver, Flip/Inst.

1262 — **Glory On My Mind**, Caller: Wade Driver, Flip/Inst.

1261 — **Night Coach**, Caller: Andy Petrere, Flip/Inst.

1260 — **If You Love Me Let Me Know**, Caller: Wayne Baldwin, Flip/Inst.

1259 — **Never Again**, Caller: Lem Gravelle, Flip/Inst.

### DANCE RANCH

628 — **Walk Right Back**, Caller: Barry Medford, Flip/Inst.

627 — **On A Highway Headed South**, Caller: Ron Schneider, Flip/Inst.

626 — **I Think I'm Going To Make It All The Way**, Caller: Frank Lane, Flip/Inst.

### ROCKIN' "A"

1361 — **Hee Haw Polka Square**, Caller: Dave King, Flip/Inst.

1360 — **City Of New Orleans**, Caller: Bob Arnold, Flip/Inst.

### LORE

1148 — **Call Me Baby**, Caller: Johnny Creel, Flip/Inst.

1147 — **That Song Is Driving Me Crazy**, Caller: Stan Ruebell, Flip/Inst.

1146 — **Mama Don't Allow**, Caller: Johnny Creel, Flip/Inst.

### SWINGING SQUARE

2369 — **Old Man From The Mountain**, Caller: Wayne Mahan, Flip/Inst.

2368 — **Bicycle Morning**, Caller: Gary Mahnken, Flip/Inst.

2367 — **Amarillo By Morning**, Caller: Ken Oppenlander, Flip/Inst.

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# Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF  
SQUARE AND ROUND DANCING



February, 1975

**J**OIN US in a trip to St. Rose, Louisiana, and a visit to a club that has as its motto, "A festival every Friday night." Chuck Goodman will man the mike and we'll dance on a floating floor of pecan wood! Chuck will call some of his favorite numbers, not necessarily original but figures you're sure to enjoy. So pack your bags and come along to the Mississippi Delta for some pleasureable square dancing.

One and three square thru  
Curlique  
Walk and dodge  
Bend the line  
Right and left thru  
Pass thru  
Bend the line  
Slide thru  
Curlique  
Walk and dodge  
Partner trade  
Slide thru  
Allemande left

Promenade  
Heads wheel around  
Flutter wheel  
Curlique  
Walk and dodge  
Allemande left

One and three square thru  
Do sa do to a wave  
Motivate  
Spin chain thru  
Swing thru  
Girls run  
Star thru  
California twirl  
Right and left thru  
Dive thru  
Pass thru  
Do sa do to a wave  
Motivate  
Spin chain thru  
Swing thru  
Girls run  
Star thru  
California twirl  
Right and left thru  
Pass thru  
Trade by  
Allemande left

(59)

One and three square thru  
Swing thru  
Boys run  
Boys trade  
Boys run  
Boys trade  
Boys run  
Couples circulate  
Couples trade  
Wheel and deal  
Right and left thru  
Dive thru  
Pass thru  
Swing thru  
Girls trade  
Girls run  
Girls trade  
Girls run  
Boys run  
Couples circulate  
Couples trade  
Wheel and deal  
Right and left thru  
Dive thru  
Pass thru  
Allemande left

(61)

One and three swing thru  
Spin the top  
Walk straight ahead  
Swing thru  
Spin the top  
Right and left thru  
Star thru  
Square thru  
U turn back  
Box the gnat  
Right and left thru  
Star thru  
Right and left thru  
Dive thru  
Pass thru  
Swing thru  
Spin the top  
Right and left thru  
Star thru  
Square thru  
U turn back  
Box the gnat  
Right and left thru  
Star thru  
Right and left thru  
Pass thru  
Trade by  
Allemande left



Promenade  
 Heads wheel around  
 Do sa do to a wave  
 Recycle  
 Pass thru  
 On to the next  
 Do sa do to a wave  
 Recycle  
 Slide thru  
 Eight chain three  
 Allemande left

## CHUCK GOODMAN



*It took an initial square dance session in a friend's garage, dancing to records, to win Chuck and Opal Goodman away from contract bridge and into a completely new "way of life." This was back in 1952 and a year later Chuck was calling, accompanying himself on a banjo ukelele, no less! Chuck organized and was the first president of the Greater New Orleans Callers Club and has also served, with Opal, as president of the New Orleans Round Dance Teachers Club, of which he is now an honorary member. Chuck helped to coordinate the weekly TV shows "Square Dance Time" on which he also appeared as caller. He has conducted several classes for callers and Chuck and Opal have attended a number of square and round dance institutes through the years. At one time Chuck called for 13 clubs in the area in addition to calling for festivals. In recent years he has curtailed his calling in order to devote more time to his own club, the Bar-None Saddle-ites, which has a membership of over 500. To feed this club two beginner square dance classes are conducted each year. In 1962 Chuck built the square dance hall (called the Palomino Room) with the floating pecan wood floor which will accommodate 550 persons. Across from this building is the Club House where lessons are conducted on the same night that the Saddle-ites dance in the Palomino Room.*

(47)  
 Head ladies chain  
 One and three pass thru  
 Around one  
 Into the middle  
 Right and left thru  
 Pass thru  
 Circle to a line  
 Right and left thru  
 Square thru three quarters  
 Bend the line  
 Star thru  
 One half square thru  
 Bend the line  
 Star thru  
 Right and left thru  
 Dive thru  
 Pass thru  
 Right and left thru  
 Dive thru  
 Pass thru  
 Star thru  
 Cross trail  
 Allemande left

One and three square thru  
 Two and four half sashay  
 Do sa do a wave  
 Boys trade  
 Girls trade  
 Centers trade  
 Boys run around the girl  
 Lines pass thru  
 Wheel and deal  
 Double pass thru  
 Lead couple U turn back  
 Do sa do to a wave  
 Boys trade  
 Girls trade  
 Centers trade  
 Boys run around that girl  
 Pass thru  
 Wheel and deal  
 Double pass thru  
 First couple go left  
 The next go right  
 Right and left thru  
 Pass thru  
 Bend the line  
 Right and left thru  
 Flutter wheel  
 Sweep a quarter  
 Right and left thru  
 Swing thru  
 Box the gnat  
 Right and left thru  
 Roll a half sashay  
 Pass thru  
 U turn back  
 Allemande left

### SPECIAL WORKSHOP EDITORS

Joy Cramlet	. . . . .	Coordinator
Dick Houlton	. . . . .	Square Dance Editor
Don Armstrong	. . . . .	Contra Editor
Ken Collins	. . . . .	Final Checkoff



Four ladies chain  
 One and three square thru  
 Swing thru  
 Boys run  
 Couples hinge  
 Triple trade  
 Couples hinge  
 Couples circulate  
 Wheel and deal  
 Swing thru  
 Boys run  
 Couples hinge  
 Triple trade  
 Couples hinge  
 Couples circulate  
 Wheel and deal  
 Allemande left

One and three square thru  
 Do sa do to a wave  
 Recycle  
 Swing thru  
 Recycle  
 Turn and left thru  
 Flutter wheel  
 Right and left thru  
 Dive thru  
 Pass thru  
 Do sa do to a wave  
 Recycle  
 Swing thru  
 Recycle  
 Turn and left thru  
 Flutter wheel  
 Right and left thru  
 Dive thru  
 Pass thru  
 Do sa do to a wave  
 Recycle  
 Sweep a quarter  
 Slide thru  
 Allemande left

Heads lead right  
 Circle to a line  
 Spin the top  
 Scoot back  
 Girls run  
 Tag the line right  
 Wheel and deal  
 Square thru  
 Partner trade  
 Do sa do  
 Spin the top  
 Scoot back  
 Girls run  
 Tag the line right  
 Wheel and deal  
 Slide thru  
 Pass thru  
 Tag the line in  
 Star thru  
 Trade by  
 Circle four with outside two  
 Heads break to a line  
 Pass thru

(Concluded next column)

Tag the line in  
 Star thru  
 Trade by  
 Circle to a line  
 Right and left thru  
 Slide thru  
 Right and left thru full turn  
 Allemande left

### JUST RIGHT

By Jeanne Moody, Salinas, California  
 Heads star thru, pass thru  
 Curlique, walk and dodge  
 California twirl, pass thru  
 Wheel and deal, pass thru  
 Right and left thru  
 Do sa do to a wave  
 Spin chain thru, turn thru  
 Left allemande

### FLIP FLOPPETY

By Tom Hightower, Sacramento, California  
 Couple number one only  
 Rollaway a half sashay  
 Heads pass thru separate round one  
 Lines of four pass thru, wheel and deal  
 Centers square thru three hands  
 Do sa do to ocean wave, swing thru  
 Flip back ocean wave, swing thru  
 Spin the top, all eight pass thru with a  
 Wheel and deal, centers pass thru  
 Do sa do to ocean wave, swing thru  
 Ends circulate one place, swing thru  
 Boys run, bend the line  
 Cross trail thru, left allemande

### SINGING CALL

#### BILL JONES GENERAL STORE

By Vaughn Parrish, Boulder, Colorado  
 Record: Kalox #1165, Flip Instrumental with  
 Vaughn Parrish  
 OPENER, MIDDLE BREAK, ENDING  
 Left allemande that corner girl  
 You go forward two and then  
 Right and left turn back one  
 Turn a partner right a wrong way thar  
 Boys back up there you are shoot that star  
 Left allemande then weave around that ring  
 There's an old wood sign just outside of town  
 Do sa do then promenade around  
 Nuts and bolts and petticoats and  
 Brooms to sweep the floor  
 If we ain't got it you don't need it  
 Bill Jones General store

FIGURE:  
 Head ladies chain while the sides promenade  
 Three quarters round you go with your maid  
 Crowd in between the heads and make a line  
 You move up and back slide thru and  
 Square thru three quarters round the track  
 Do an allemande left with the corner  
 Walk by your own swing the right hand girl  
 Promenade her home we got everything you need  
 Don't have to hunt no more  
 SEQUENCE: Opener, Figure twice, Middle break,  
 Figure twice, Ending.



# ROUND DANCES

## NOTHING COULD BE FINER — Belco 259

Choreographers: Ken Croft and Elena DeZordo

Comment: An active but easy two-step. Very good music.

### INTRODUCTION

1-4 OPEN Wait; Wait; Apart, —, Point, —; Together, —, Touch to end in BANJO M face LOD, —;

### PART A

1-4 Fwd Two-Step; Fwd two-Step; Fwd, Lock, Fwd, Lock; Walk, —, 2 to SEMI-CLOSED facing LOD, —;

5-8 Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Dip Back, —, Recov to CLOSED M face WALL, —;

### PART B

9-12 Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Side, Close; Side, —, Reach Thru, —;

13-16 Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO M face LOD, —;

### PART A

17-24 Repeat action meas 1-8 Part A except to end in SEMI-CLOSED:

### PART C

25-28 Run, 2, 3, Brush; Run, 2, 3, Brush; Fwd, Close, Back, —; Back, Close, Fwd to CLOSED M face WALL, —;

29-32 Turn Two-Step; Turn Two-Step; (Twirl) Walk Fwd, —, 2, —; Pickup to BANJO M face LOD, —, 2, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:  
1-2 SEMI-CLOSED Fwd, Close, Back, Close; Apart, —, Point, —.

## THERE OUGHT TO BE — GRENN 14201

Choreographers: Joe and Es Turner

Comment: Not a difficult two-step. Has twelve measures repeated. The music is the old familiar "Moonlight Saving Time."

### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; (L face Spin end in SEMI-CLOSED facing LOD) Together, —, Touch, —;

### PART A

1-4 Fwd, Close, Fwd, Close; Fwd, —, Pickup to CLOSED M face LOD, —; Run, 2, 3, —; Side, Close, Cross to BANJO M face DIAGONAL LOD and COH, —;

5-8 Side, Close, Cross end in SIDECAR, —; Wheel, 2, 3, to SEMI-CLOSED face LOD, —; Fwd, Draw, Fwd, Close/Fwd, —, 2, —;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

### PART B

17-20 Fwd, Close, Fwd, Rise; Fwd, Rise, Fwd/Check, Back Hop; Back, Close, Back, —; Dip Back, —, Recov, —;

21-24 Repeat action meas 17-20 Part B except to end in CLOSED M face WALL:

### PART C

25-28 Turn Two-Step; Turn Two-Step end M face LOD; Rock Fwd, Recov, Rock Back, Recov; Walk Fwd, —, 2 end in SEMI-CLOSED facing LOD, —;

29-32 Fwd Two-Step; Turn Away, —, 2 to face RLOD in LEFT-OPEN, —, Back, Lock, Back, Lock; Back, Side, Thru to SEMI-CLOSED facing LOD, —;

SEQUENCE: A — B — C — A — B — C end in BUTTERFLY for Ending.

Ending:

1 M facing WALL Apart, —, Point, —.

## SOFTSHOE FOR TWO — Grenn 14201

Choreographers: Con and Sue Gniewek

Comment: A portion of the routine has identical footwork. The music is adequate.

### INTRODUCTION

1-2 OPEN-FACING Wait; Side, —, Draw, Close end in BUTTERFLY;

### PART A

1-4 Balance L, 2/3, Balance R, 2/3 end in OPEN face LOD; Step, Brush, Step, Brush end in BUTTERFLY M face WALL; Balance L, 2/3, Balance R, 2/3;

5-8 Side, Behind, Side, Front; Side, Behind, Side, Front to OPEN face LOD; Fwd, Kick, Cross Flex; Fwd, Kick, Cross, Flex;

9-12 BUTTERFLY M face WALL Side, Behind, Side, Behind; Side, Front, Side, Front; Buzz L, 2/3, 4/5, 6/7; (Buzz L, 2/3, 4/5, 6) Buzz R, 2/3, 4/5, 6/7;

### PART B

1-4 Identical footwork No hands joined face DIAGONAL LOD and WALL Brush, Brush, Glide/Lock, Fwd; Brush, Brush, Glide/Lock, Fwd end to face WALL; Side, Close, Side, Close; (Swivel) Toes, Heels, Toes, Heels end facing LOD;

5-8 Rock Back, Clap, Rock Back, Clap; Rock Back, Clap, Rock Back, Clap; Fwd, Turn, Back, Close/Step; (L Roll, 2, 3, 4) L Roll, 2, 3, Bend;

### PART C

1-4 Opposite footwork CLOSED Turn Two-Step,, Turn Two-Step end M face WALL; Roll, 2, 3, Touch to BUTTERFLY; Lunge, Recov, Knee, Knee; Side, Close, Side, Close;

SEQUENCE: A — A — B — A — B — A — C — C plus Ending.

Ending:

1 (R Turn, 2, 3, Point) Bend, 2, 3, Point.

## UKELELE MAN — Hi-Hat 930

Choreographers: Hank and Ruth Fitch

Comment: Easy two-step with a fun novelty tune.

### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY M face WALL, —, Touch, —;

### PART A

1-4 (Twirl) Walk Fwd, —, 2, —; SEMI-



- CLOSED Fwd Two-Step; Rock Fwd, —, Recov, —; Rock Back, —, Recov to BUTTERFLY M face WALL, —;
- 5-8 Cross, Side, Cross, —; Side, —, LEFT-OPEN Behind to SEMI-CLOSED face LOD, —; Fwd Two-Step; Fwd Two-Step end in BUTTERFLY M face WALL;
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 Part A except to end in OPEN facing LOD;
- 17-20 Step, —, Swing, —; Back, Close, Fwd, —; Step, —, Swing, —; Back, Close, Fwd to SEMI-CLOSED, —;
- PART B
- 1-4 Step, Close, Turn face RLOD in LEFT-OPEN, Lift; Back, Side, Thru to face LOD in SEMI-CLOSED, —; Step, Close, Turn face RLOD in LEFT-OPEN, Lift; Back, Side, Thru to face LOD in SEMI-CLOSED, —;
- 5-8 Fwd, Close, Back, Close; Walk Fwd, —, 2, —; Vine Apart, Behind, Side, Touch; Together, Behind, Side, Touch;
- 9-12 Repeat action meas 1-4 Part B;
- 13-16 Repeat action meas 5-8 Part B except end in OPEN-FACING;
- INTERLUDE
- 1-2 Apart, —, Point, —; Together, —, Touch to BUTTERFLY M face WALL, —;
- SEQUENCE: A — B — Interlude — A — B — Interlude plus Ending.
- Ending:
- 1-2 (Twirl) Walk Fwd, —, 2, —; Apart, —, Point, —.

#### THAT GIRL — Hi-Hat 930

Choreographers: Vernon and Jean

Comment: Contemporary waltz and good music.

- INTRODUCTION
- 1-4 CLOSED M face LOD Wait; Wait; Apart, Point, —; Together to CLOSED, Touch, —;
- PART A
- 1-4 (Back, Close, Fwd to face WALL in SEMI-CLOSED) L Turn, Fwd, In Place; Fwd, Rise, Recov; (Back, Turn to BANJO, In Place) Back, In Place, 2 M face WALL; Manuv, 2, 3 M face RLOD;
- 5-8 Spin Pivot, 2, 3 end M face LOD; Bwd, Side, Close; Side, Draw, Close; Side, Draw, Close;
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 Part A;
- PART B
- 17-20 Fwd Waltz; Fwd Waltz; Cross, Side to SIDECAR, Close; (Fwd, 2, 3 end in Skirt Skaters) L Turn, 2, 3 to face RLOD;
- 21-24 Bwd Waltz; R face Wheel, 2, 3 face LOD; Fwd Waltz; Turn to face WALL in CLOSED, Side, Close;
- 25-28 Fwd, Side, Lock to SEMI-CLOSED; Thru to face partner, Side/Close, Side end in BANJO M face LOD; Fwd, Fwd/Lock, Fwd; Manuv M face RLOD, Side, Close;
- 29-32 Spin Pivot, 2, 3 end face LOD; Bwd, Side, Close; (L) Waltz Turn; (L) Waltz Turn M face WALL in BUTTERFLY;

- 33-36 Waltz Away, 2, 3; Waltz In to end facing RLOD in LEFT-OPEN; Bwd Waltz; Bwd Waltz end in BUTTERFLY M facing WALL;
- 37-40 Cross, Side, Close end to face LOD in OPEN; Fwd, Side, Close M face WALL in CLOSED; (Twirl) Side, Behind, Side; Pickup, 2, 3 to CLOSED M face LOD;
- SEQUENCE: A — B — A — B plus Ending.
- Ending:
- 1-2 Side, Draw, Close; Twist, Kiss, —.

#### SATIN DOLL — Grenn 14202

Choreographers: Bud and Shirley Parrott

Comment: An Intermediate two-step with eight measures repeated. The usual big band sound of the Grenn music.

- INTRODUCTION
- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;
- PART A
- 1-4 Fwd Two-Step; Fwd Two-Step end in CLOSED M face WALL; Side, Behind, Side, —; Behind, Side, Thru to SEMI-CLOSED, —;
- 5-8 Fwd, Close, Back, —; Back, Close, Fwd to CLOSED M face WALL, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL;
- PART B
- 17-20 Side, Front, Toe, Heel; Front, Side, Front, —; Apart, Close, Together, —; Side, Close, Thru, —;
- 21-24 Side, Front, Toe, Heel; Front, Side, Front, —; Apart, Close, Together, —; Side, Close, Thru to SEMI-CLOSED, —;
- 25-28 Fwd, Close, Fwd, Knee Across; Back, Close, Fwd to CLOSED M face WALL, —; Side, Close, Fwd, —; Side, Close, Side to SEMI-CLOSED facing LOD, —;
- 29-32 Rock Back, Recov, Fwd, —; Fwd Two-Step end in CLOSED M face WALL; Side, Behind, Side, Front to SEMI-CLOSED; Walk Fwd, —, 2, —;
- SEQUENCE: Dance goes thru twice plus Ending.
- Ending:
- 1 BUTTERFLY Side, Close, Apart, —.

#### ADDITIONAL ROUNDS

You'll find more round dance reviews in the Record Review section on page 64 in the back of the magazine. Occasionally we receive more round dance records than we have space and we take this method of reviewing the dance. One of the dances this month is the old favorite, "Green Door," written by Charlie and Bettye Procter a number of years ago and still being enjoyed by round dancers everywhere. This is a re-issue and one band has cues by Charlie.



Try these two dances by Darrell Hedgecock, San Jose, California.

(47)

Heads square thru  
Circle four halfway round  
Head gents break to a line  
Pass thru, bend the line  
Pass thru, bend the line  
Star thru, circle four halfway  
Head gents break to a line  
(Lines facing out)  
U turn back, star thru  
California twirl, dive thru  
Pass thru, allemande left  
Go right and left to an allemande thar  
Shoot that star, right and left grand  
Promenade, sides wheel around  
Cross trail thru, left allemande

(47)

Honor your partner, do paso  
Gents swing in allemande thar  
Shoot that star  
Forward two for allemande thar  
Shoot that star, weave ring  
Couples promenade, heads wheel around  
Square thru three hands  
Bend the line, star thru  
Dive thru, star thru  
Join hands circle left  
Left allemande, do sa do  
Promenade, heads wheel around  
Cross trail thru, left allemande

### CONTRA CORNER

#### DUMBARTON DRUMS

Traditional

**Formation:** Lines of four facing lines of four, in columns, with the line nearest the caller (head of hall) having their backs to the caller. An even number of lines is not required as the lines progress toward the next facing them each time the dance is repeated. Partners are not required as each line may be composed of any grouping of dancers, however, where the dancers attend as couples the line should be two couples in line facing two couples in line.

**Record:** Shaw #172

**Intro** — — — —, With the music forward and back  
**1-8** — — — —, Right couple in front sashay over  
**9-16** — — — —, With the music forward and back  
**17-24** — — — —, Right couple in front sashay back  
**25-32** — — — —, With the opposite right hand star  
**33-40** — — — —, Same four left hand star  
**41-48** — — — —, Back to lines then forward and back  
**49-56** — — — —, Arch to the head dive to the foot

#### MANORLODE

By Bob Wright Sr., Alderwood Manor, Washington.

Heads square thru four hands, curlique  
Walk and dodge (boys walk, girls dodge)  
Partner trade, right and left thru  
Flutter wheel, slide thru  
Swing thru, boys run  
Tag the line, girls turn back  
Star thru, couples circulate  
Wheel and deal, curlique  
Walk and dodge, partner trade  
Right and left thru  
Flutter wheel, slide thru  
Square thru three quarters  
Trade by, left allemande

Here are three shorty calls by Bill Armstrong, Los Angeles, California.

(45)

Sides square thru  
Right and left thru  
Box the gnat change hands  
Left square thru three quarters  
Partner right it's a  
Right and left grand

(59)

Heads star thru, swing thru  
Girls trade, do sa do  
Sides face, all do sa do  
Grand right and left

(59)

Heads square thru, swing thru  
Men trade, do sa do  
Men circulate, do sa do  
Grand right and left

### SINGING CALL

#### SUNSHINE FEELING

By Reath Blickenderfer, Massillon, Ohio  
**Record:** Top #25305, Flip Instrumental with Reath Blickenderfer

OPENER, MIDDLE BREAK, ENDING

Allemande the corner come back and do sa do  
Join your hands circle left around you go  
Ladies center men sashay circle left then  
Ladies rollaway and weave the ring  
I've got a sunshine feeling deep within my heart  
Do sa do and all promenade  
Miles can be between us but we're not far apart  
With the sunshine feeling in my heart

FIGURE:

Heads square thru four hands around you go  
When you get to corner circle up four you know  
Head men break and make a line  
Go up to the middle and back  
Pass thru wheel and deal and then zoom  
Square thru three quarters corner lady swing  
Left allemande and promenade the ring  
Warm rays touch me right from the start  
I've got a sunshine feeling in my heart

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



Give these two a try. They are by John Ward, Alton, Kansas.

Heads square thru four hands  
Swing thru, scoot back  
Cast off three quarters  
Swing thru, scoot back  
Cast off three quarters  
Swing thru, scoot back  
Cast off three quarters  
Change hands, left allemande

(75)

Heads cross trail thru  
Go around two line up four  
Pass thru, tag the line right  
Wheel and deal, swing thru  
Ends circulate, swing thru  
Ends circulate, boys run  
All square thru three quarters  
Left allemande

Have fun while you are thinking with these two by Patrick Gale, Phoenix, Arizona.

Side couples flutter wheel and pass thru  
Heads star thru, California swirl  
Centers in, cast off half  
Star thru, California swirl  
Centers sweep one quarter left  
Allemande left

Sides flutter wheel  
Head ladies chain  
Heads square thru four hands  
Curlique and cast one quarter right  
Boys run right, bend the line  
Pass thru, cast off half  
Pass thru  
Cast off three quarters  
Star thru, allemande left

Ed Fraidenburg, Midland, Michigan sends us these two dances.

(75)

Heads pass thru, go round one to a line  
Half square thru, centers pass thru  
Centers in  
Cast off three quarters, pass thru  
Tag the line, lead two turn back  
Swing thru, right and left thru  
Star thru, pass thru  
Wheel and deal, centers pass thru  
Left allemande

(62)

Heads pass thru go round one to a line  
Half square thru, trade by  
Do sa do to a wave, men trade  
Girls trade, centers trade  
Men run, right and left thru  
Pass thru, wheel and deal  
Centers square thru three quarters  
Left allemande

## ANOTHER SPLIT

By Ray Vierra, Concord, California

One and three right and left thru  
Same two star thru, pass thru  
Do sa do to an ocean wave  
Split circulate  
Split circulate  
Girls U turn back, bend the line  
Pass thru, wheel and deal  
Double pass thru, first couple left  
Second couple right, star thru  
Allemande left

Both of the following dances use Peel Off and a Quarter More. They are by Bruce Welsh, New Orleans, Louisiana.

(73)

Head ladies chain to the right  
Heads cross trail, go round one  
Line up four, pass thru  
Girls trade, swing thru  
Centers trade, ends fold  
Peel off and a quarter more  
Centers turn thru  
Left allemande

(73)

Heads pass thru, separate around two  
Make a line, pass thru  
Ends fold, swing thru  
Girls fold and  
Peel off and a quarter more  
Dixie style on a double track  
Balance, left allemande

## SINGING CALL \*

### THANK YOU WORLD

By Elmer Sheffield Jr., Tallahassee, Florida  
Record: Red Boot #169, Flip Instrumental with Elmer Sheffield Jr.

OPENER, MIDDLE BREAK, ENDING

Join hands circle to the left around you go  
Left allemande then box the gnat you know  
Four ladies promenade  
Go walking around the land box the gnat  
Hang on do the right and left grand  
It's in and out around then you do sa do  
Left allemande come back promenade her home  
Without a place here in this world  
I know that I'd be lost thank you world  
For letting me contribute to the cause  
FIGURE:

Four ladies chain three quarters round you go  
Heads promenade three quarters round you know  
Sides square thru three quarters round and then  
You circle four go three quarters round again  
Square thru three hands corner lady swing  
Swing that gal promenade round that ring  
Without a place here in this world  
I know that I'd be lost thank you world  
For letting me contribute to the cause

SEQUENCE: Opener, Figure twice, Middle break,  
Figure twice, Ending.



## ABOUT CALLERLAB

The Second Annual CALLERLAB Convention slated for next month is an invitational event attracting, on a personal basis, several hundred callers and their spouses.

The purpose of CALLERLAB is to grow gradually on a strong basis and to include caller/leaders from as great a world-wide area as possible. Absolutely no attempt is being made to exclude anyone, but because of the gradual growth plan it may be several Conventions into the future before all callers will be contacted.

CALLERLAB is a good project. The patience of callers everywhere is, of course, greatly appreciated.

### KAYUMANGGI (73)

By Jack (Joel) Jackson, APO San Francisco

Heads do sa do to ocean wave  
Spin the top, boys trade  
Turn thru, centers in  
Cast off three quarters  
Just the ends fold  
All eight do a double pass thru  
Peel off, star thru  
Inside arch, substitute  
Back over two  
There she is left allemande

### SPLIT CIRCULATE NUMBER TWO

By Ray Vierra, Concord, California

One and three square thru four hands round  
Do sa do the outside two, ocean wave  
Split circulate  
Split circulate, star thru  
California twirl, pass thru  
Wheel and deal, double pass thru  
First couple left  
Second couple right, star thru  
Left allemande

These two dances are by Bob McCarron, Stoughton, Massachusetts.

Heads square thru, curlique  
Swing thru, centers run  
Wheel and deal, curlique (new wave)  
Boys trade, boys run  
Wheel and deal, allemande left

Heads lead right, circle to lines  
Pass thru, wheel and deal  
Double pass thru, centers in  
Cast off three quarters  
Pass thru, wheel and deal  
Girls pass thru, curlique (ocean wave)  
Girls trade, boys trade  
Turn thru, allemande

## PAM PANGA

By Jack (Joel) Jackson, APO San Francisco  
Swing thru, fan the top  
Boys run, wheel and deal to face  
Left square thru five hands  
Right and left thru, dive thru  
Pass thru, swing thru  
Fan the top, boys run  
Wheel and deal to face  
Left square thru five hands  
Bend the line, cross trail  
Find old corner left allemande

## PEEL OFF

By Rod Bertlshofer, Foster City, California  
Heads lead right  
Circle to a line of four  
Pass thru, round off  
Double pass thru, peel off  
Pass thru, U turn back  
Cross trail, left allemande

## SWEEP ONE QUARTER

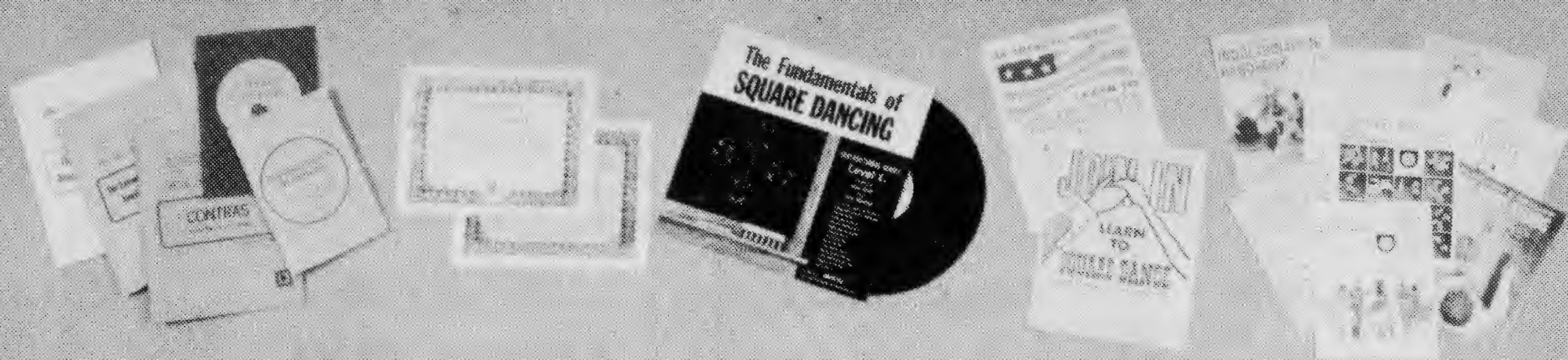
By Thor Sigurdson, Emerson, Manitoba, Canada.  
Heads square thru four hands  
With outside two swing thru  
Boys run and wheel and deal  
Sweep one quarter and  
Flutter wheel across  
Now sweep one quarter  
And one quarter more  
With the girl on your right  
Allemande left

## SINGING CALL\*

### GOOD OLD SQUARE DANCE DAYS

By Tommy Cavanagh, Essex, England  
Record: Hi-Hat #441, Flip Instrumental with Tommy Cavanagh  
OPENER, MIDDLE BREAK, ENDING  
Four ladies chain I say now you rollaway  
Join hands and circle left  
Allemande left allemande thar  
Forward two and star  
Men back in with a right hand star  
And then slip the clutch left allemande  
A right hand round your own  
Allemande left just one more time  
Go promenade her I'm happy to say  
We're living today in those  
Good old square dance days  
FIGURE:  
One and three square thru  
Four hands you do  
Square thru with the outside two  
When you're facing out partner trade about  
Right and left thru spin the top you do  
Hear me sing ends trade and swing  
Swing that girl around  
Why don't you promenade her nevertheless  
I guess we gotta confess these are  
The good old square dance days  
SEQUENCE: Opener, Figure twice, Middle break,  
Figure twice, Ending.





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## CALLER of the MONTH



*Francis Zeller — McCracken, Kansas*

**I**N THE FALL OF 1960 the Zellers, Francis and Julia, took their first set of square dance lessons. In the summer of 1962, after having fun through two more sets of lessons and attending all the dances available in the area, they took their first square dance vacation at the Lighted Lantern at Golden, Colorado.

Four or so years passed before Francis became interested in the calling aspect of the square dance activity. He attended a callers' class conducted by the late Ed Gilmore at Salina, Kansas, and following that he began conducting classes for beginners. He has continued to hold beginners' classes each winter since that time. For Francis, bringing people into such a fun-filled hobby is one of life's greatest pleasures.

Francis has been a staff member of the Lighted Lantern for the past eight years. After his first few seasons with the Lighted Lantern staff he began his activity as a traveling caller and now travels from East Coast to West Coast, calling for club dances, festivals and weekends. He is also on the staff at Vallecito Resort in Colorado and is a member of CAL-LERLAB.



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Home for the Zellers is McCracken, Kansas, a small town of 300 population in the western section of the state, where Francis is a rural mail carrier and farmer. All of his vacation time is devoted to his square dance travels.

Francis and Julia have two sons — Bill, who works for Halliburton and is now in Borneo and John, who works for the Santa Fe Railroad in Kansas.

(LETTERS, continued from page 3)

then centers must change hands to grasp the

end nearest them. This is a bit uncomfortable. Then as the centers are led in a wheel and deal type of move by the ends they find themselves going in circles. Also, and here is my main gripe, by doing it this way they could get to the same place by doing a centers turn back, couples wheel and deal. So who needs a new term to memorize? I would recommend that Recycle be taught and used as it originally was intended with a centers fold. This provides a bit more smoothness and more challenge, but also retains the flavor of what

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the author intended. Too many times the author's intent is lost in the shuffle of trying to do it better or easier. Flutter wheel is a good example of this. . . . I would further recommend that new experimental moves be workshopped more thoroughly by the authors before even publishing them. Then I would recommend that workshops do them exactly as written. Then if they do not work throw them out. There are too many good moves on the market to waste time on something that has to be modified in order to get dancers through them.

Jack Darlow

Helena, Montana

Over the years we've received many letters on this subject and would add one more comment — that authors write descriptions of their new movements very carefully so as to avoid any confusion. We feel that with the start of CALLERLAB's New Movements Screening Committee a giant step has been taken to help the situation. On the subject of Recycle, we've been in the middle of the confusion. Hopefully the article on page 26 will help in this instance. — Editor

Dear Editor:

Would like to compliment you on the stand you have taken regarding How We Dance. Square stoppers are also creeping into some clubs in our area. Just to mention a few, kicking above the head; waist swing do sa do, which always puts the lady out of position for the next call; head men dashing into the center to swing their opposite while the sides are supposed to be passing through; clapping and yelling while others are trying to hear the call. More emphasis should be placed on timing and styling to prevent running and kicking. We realize it is difficult sometimes for a caller to mandate. However, if a caller (and



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his wife) present themselves in the proper perspective it will reflect on the dancers. After all, the caller and his wife are looked up to and respected but if the caller's wife shows up in shorts or pant suit what can we expect from the dancers?

Gil and Velada Volkman  
Evansville, Indiana

Dear Editor:

Just finished reading an article of interest in the November issue of SQUARE DANCING called Clinic Time. You smacked head-on

into lots of square dance ailments, however, according to my experience are you really reaching the ailments that drive experienced dancers off the floor in disgust or send the new dancers home, never to return? We started dancing in 1952 and have danced in dozens of halls, clubs, basements, barns, garages, cement slabs, you name it and we have danced there. Here is what I have gathered in conversations with others in the way of gripes and downright frustrations. (1) Finding myself in a square with people who dance once

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a month, or now and then. (2) Finding myself in a square with new dancers who have just finished basics and were left under the impression that they are now capable of going forth properly equipped to join the experienced dancers. (3) Finding myself in a square of dancers that are so far advanced that they would be a challenge to themselves. (4) Walking into a hall as a stranger and after some time having someone walk over and say, "You must be a stranger here, I don't remember seeing you before." (5) Going to a dance early in

the week and again on Friday and Saturday and having at each dance a walk thru of two or three new movements that gets a sigh of disgust from everyone. . . . I can go on and on. . . . As a possible solution your magazine could publish a new movement to be used by *all clubs* for the first week of each month. Another new movement could be used for the second week, etc. This would give the dancers a consistent challenge, something to chew on. I would also suggest a constant review of the basics plus all new movements. It is really

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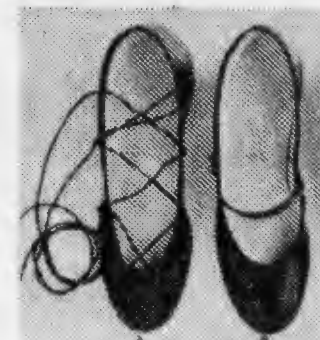
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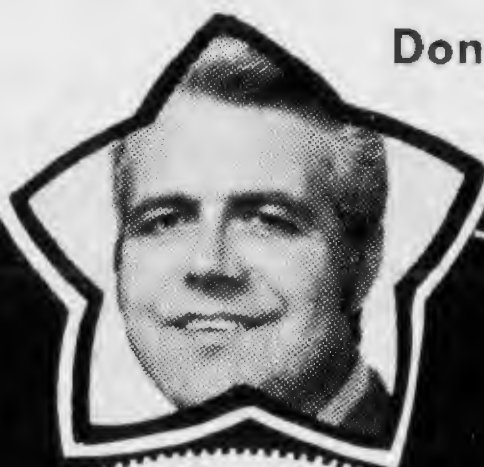
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disgusting to walk — and walk — and walk a new movement never to hear it called again. There are thousands of dancers ready to quit, and will, just through the plain stupidity and lack of attention from dancers and callers. Tell every dancer to smile, stick out a hand that says out loud, "Welcome to our club; boy, are we glad you came!"

Name Withheld

Dear Editor:

In Letters to the Editor in the September issue of SQUARE DANCING John Essex ex-

pounded his thoughts on the 75 basic level. We would like to support his comments. It is our intention to use the basic 75 level, as we know it today, as the "ingredients" of a 32-36 week class and in the second year use the suggested variations, as proposed by Will Orlich, to bring those beginners up to "club" level (whatever that may mean). It is felt that the "improved" 75 basic list is an ideal two-year program.

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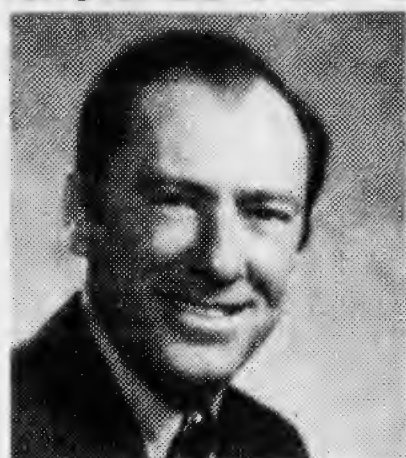
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Dear Editor:

Like many people, I have been thinking about our 200th anniversary coming up in '76. I am a caller and teach square dancing for the Adult Education Program in our school system and am planning a square dance program to celebrate this anniversary. . . . I am sure that SIO has the know how and data to set up something for all callers for this important phase in our time. I was also thinking that you could give us pictures of square dance clothing, if appropriate, at various stages. All these

could be used to build a good program. This is our (yours, mine, and all square dancers) opportunity to put modern square dancing before the public. We should not miss it. Perhaps this is the time to get Congress to make square dancing the National Dance.

John "Gus" Greene  
Baldwinsville, New York

We are in the midst of a research project now to acquaint today's dancers with a history of American Dance for the past 200 years. Relative to the clothing, we'll be having access to the costume files of Walt Disney Studios and

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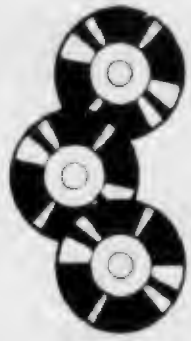
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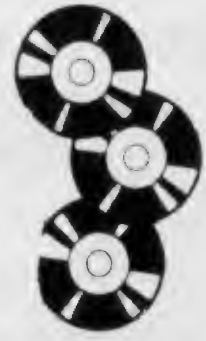
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others; these should help us in the presentation.  
— Editor

Dear Editor:

Saints preserve us and 8 hands around! Sure am glad to see on page 9 of the November issue of SQUARE DANCING right there in print your coming back to and listing the basic family groupings! This is the track you were on way back in the beginning and then someone took that nice check list you had and made an endless list of chaos! Now you are back to something with reasonable limits to

grasp and see, and I for one am certainly glad to see it and hope with your vast influence that most others will follow suit. . . . The big problem today, I think, is not so much all the calls but the too fast tempo and too fast rattling off of the calls in impossible timing, making them difficult and uncomfortable to do. Most all are quite easy when slowed down with enough time for *dancing* rather than rat-running like driving the freeways! We're in no nervous rush here, no fire to go to; we savor the flavor of comfortable, danceable fun and



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North Edgecomb, Maine

Dear Editor:

I'm enclosing a diagram from SQUARE DANCING (April, 1973, All Around Your Left Hand Lady) and asking how it stacks up with your definition of said movement on page 41 of your Caller/Teacher Manual for 50 Basics. It appears to be two different movements. Most people don't actually dance this move correctly and so I try very hard to teach

it right. Now it confuses me. I've been using the book method and had hoped to use the diagram to illustrate it but it seems to be not the same. Can you enlighten?

Jack Darlow  
Helena, Montana

For years we enjoyed and taught this movement with the ladies going into the center and straight back out. Somewhere along the line it became a "losing game." No teachers — with very few exceptions — appeared to be using it this way. After checking with callers, teachers and dancers around the country we came up with

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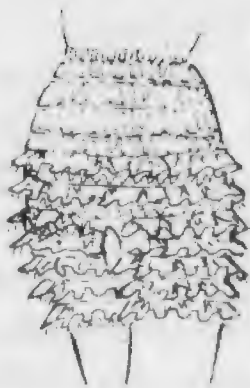
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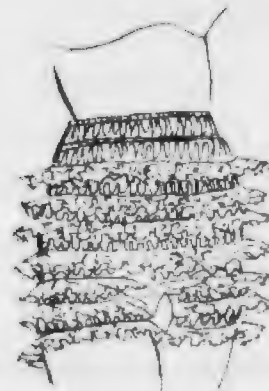


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what appeared to be the nearest thing to a compromise — a forward motion loop around one's corner and then around the partner. — Editor

Dear Editor:

My many thanks for the two past issues of SQUARE DANCING magazine. My husband and I enjoy your magazine very much and study "Barbara and Joe" with great interest because as beginners we need all the help we can get. Thanks again for the past issues.

Mrs. John Myers  
Delmar, New York

Dear Editor:

Square dance classes are going great in this area. Our club, the Interlocken Squares, has the largest class ever with Bill Wilson of Aiken as instructor-caller. I'd like to comment on the wonderful time our chartered group had at the 23rd National in San Antonio. It was fantastic and the hostesses all did a terrific job. Thank you all for the great time and hospitality shown to all.

Ettie and Charlie Dupuis  
Augusta, Georgia

## CALLER HONORED

THE 14TH ANNUAL CONCLAVE for the Texas Square and Round Dance Association in Corpus Christi is being dedicated to A. W. "Mac" McDougal for his 25 years of square dance calling. South Texas has claimed him, his smile and humor, as its Square Dance Daddy for the past quarter of a century.



Mac  
Mc Dougal

In 1949 "Mac" and his wife, the late Dorothy McDougal, attended a square and round dance class with several other couples from the Humble Oil Company in Kingsville. They completed all *six lessons* and the group formed a club, now known as Sashay and Whirl. When the caller was forced to move away "Mac" and other members of the club were given a record and told to prepare to call that dance at the next meeting. That was the be-



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ginning of calling for "Mac."

Encouraged to work at his calling by Herb Greggerson, "Mac" followed the advice and soon he was receiving invitations to call for dances and festivals all over Texas.

In the last 25 years "Mac" has called at six National Conventions, numerous State Conventions, Association and club dances. One of his many honors was helping to emcee the Texas Governor's Inaugural Ball along with Marshall Flippo. "Mac" helped to organize the South Texas Square Dance Callers Asso-

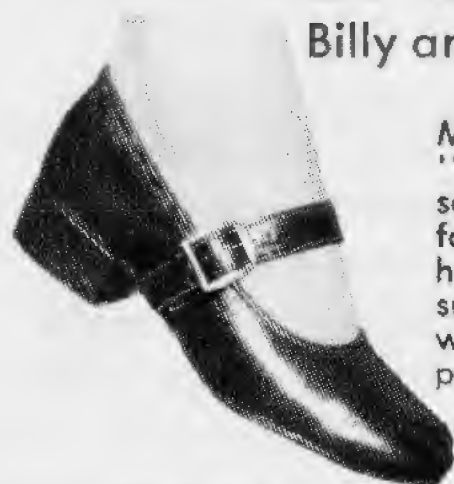
ciation approximately 11 years ago and has worked to improve and standardize square dancing in the area and keep abreast of the latest calls and figures being taught throughout the U.S.A.

To sum it all up, "Mac" likes people, especially square dancers. He values their friendship and desire to learn. His dancers add, "His being here has been and is a fabulous asset to us and we look forward to many more happy years with him. We shall always love him and treasure his desires and ambitions."

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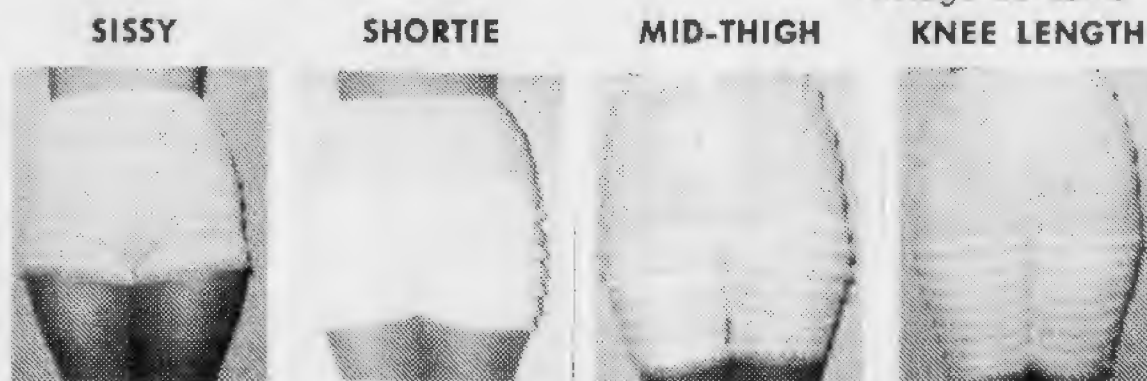
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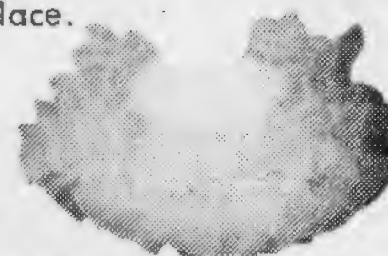
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Starting with two dancers side by side and with the lady on the man's right (1), the dancers will take inside handholds (2), the man's right hand will be palm up as the lady's hand is placed palm down.

The action starts with the man moving forward and around the lady in a clockwise or right face direction (3). Simultaneously the lady will start her turn under the raised joined hands (4) and the man, allowing his right hand to serve as a support for the lady, will







continue his arc of 180 degrees (5). The movement is finished in four counts as the joined hands are lowered and the couple is now facing opposite to its original direction (6).

During this movement hand contact is maintained without resorting to a grip; the hands simply adjust as they turn and contact is never broken.

The California Whirl is very similar. It starts with the couples reversed and the man is now on the lady's right side (7). To start the four count movement, the dancers join adjacent hands (man's left and the lady's right) (8). As the hands are raised (9) the man walks forward and around the girl in a counterclockwise direction (10). The lady continues to turn (right face) under the joined hands (11) until finally (12) the dancers have

reversed their original facing direction.

Trouble spots occur in this movement as in other basics when the dancers rush, or when one dancer is rough and tries to speed his partner through the turn. It is not necessary for either dancer to use a free hand in trying to speed the turn-under movement. As is true in any turn-under movement, handholds should be raised sufficiently high to miss the lady's head and hairdo.

As a note of interest we call the first movement Frontier Whirl to distinguish it from the California Whirl, and thereby avoid confusion.

**Be sure to avoid any handhold that might twist the wrist or hurt the person in any way.**





# LOCAL DEALERS

Stores handling square dance records and books anywhere in the world are listed in these pages. For information regarding these special listings write SQUARE DANCING Advertising, 462 North Robertson Blvd., Los Angeles, California 90048. Our Telephone: (213) 652-7434. Attention: Adv. Mgr.

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## SINGING CALLS

### THE MOST BEAUTIFUL GIRL — Red Boot 170

Key: E      Tempo: 128      Range: HC  
Caller: Ted Frye      LD

**Synopsis:** (Break) Sides face grand square — four ladies chain — chain back — roll promenade (Figure) Head ladies chain — sides square thru four hands — heads rollaway — do sa do — swing thru — boys run right — star thru — pass thru — swing — promenade.

**Comment:** Nicely recorded instrumental. Usual good Red Boot music. Callers may have to adjust phrasing on calls. Closely timed figure.

Rating: ☆☆

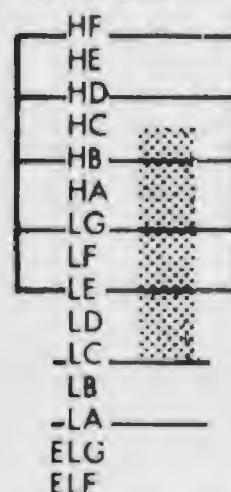
### WALKIN AND TALKIN — Blue Star 1997

Key: F      Tempo: 130      Range: HC  
Caller: Marshall Flippo      LC

**Synopsis:** (Break) Allemande left corner — swing own — circle eight — walk around corner — see saw own — gents star right once around — allemande left — grand right and left —

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.



meet own promenade (Figure) Head two square thru four hands — corner do sa do — make a wave — balance — recycle — star thru — right and left thru — flutter wheel — slide thru — swing that lady — promenade.

**Comment:** Sounds like a re-issue of one of the older Blue Star releases but Marshall updates it with nice use of recycle figure. Good choreography on "Walking The Floor Over You."

Rating: ☆☆☆+

# **SHINE — MacGregor 2159**

**Key:** B Flat **Tempo:** 124 **Range:** HC

**Caller:** Monty Wilson **LC**

**Synopsis:** (Break) Circle left — walk around left hand lady — see saw own — left allemande corner — weave ring — do sa do — promenade (Figure) Four ladies chain across — couple one and three promenade outside ring halfway — down middle — right and left thru — star thru — pass thru — circle four halfway — swing corner — left allemande — come back and promenade.

**Comment:** Slow moving tune with very basic dance figures. Music by MacGregor improving. Can be used for classwork effectively.

Rating: ☆☆☆

# **HELLO BLUES AND DOWN THE ROAD I GO — Red Boot 172**

**Key:** C **Tempo:** 130 **Range:** HC

**Caller:** John Hendron **LC**

**Synopsis:** (Break) Four ladies chain across — chain back three quarters round — join hands circle — ladies center — men sashay — left allemande — weave ring — meet own do sa

## **CURRENT BEST SELLERS**

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

## **SINGING CALLS**

Honeymoon Feeling	Wagon Wheel 608
Sing Sing A Song	Blue Star 1995
It's A Sin To Tell A Lie	Blue Star 1992
Ain't Love A Good Thing	Red Boot 163
Hello Trouble	Kalox 1162

## **ROUND DANCES**

Tips Of My Fingers	Hi-Hat 928
Slipping	Hi-Hat 927
Green Door 2	Belco 259
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Just In Time	Grenn 14200

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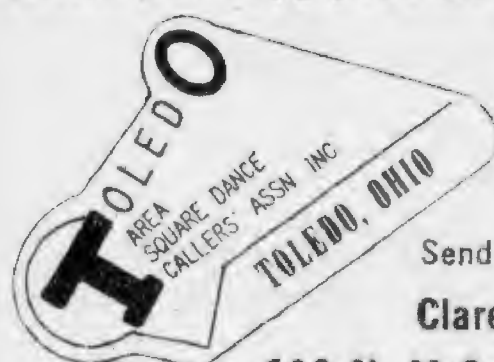
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do — promenade (Figure) Heads lead right circle — make a line — go forward and back — curlique — all eight circulate — boys run — swing thru two by two — boys trade — turn thru — allemande corner — come back do sa do — allemande corner — promenade.  
**Comment:** Easy tune to call with little melody variation to hinder caller. Nice figure. John uses echo chamber effectively on his called side.

Rating: ☆☆

## JOHN LAW — Thunderbird 107

Key: F Tempo: 128 Range: HD  
Caller: Harold Thomas LD

**Synopsis:** (Opener) Sides face grand square — swing her — four ladies promenade — swing own at home — promenade (Break & Ending) Sides face grand square — swing her (Figure) Heads square thru four hands — corner curlique — walk and dodge — partner trade — flutter wheel — square thru three quarters — corner swing — left allemande — promenade.

**Comment:** Introduction weak by caller on called side. Usual dance pattern now being used. Music has strong beat. Callers should be comfortable with tune.

Rating: ☆+

## GOOD OLD SQUARE DANCE DAYS — Hi-Hat 441

Key: F Tempo: 128 Range: HC  
Caller: Tommy Cavanagh LC

**Synopsis:** Complete call printed in Workshop.  
**Comment:** A real English number with accent and all supplied by Tommy Cavanagh. Good tune for dancing, nice instrumental music. Should be popular.

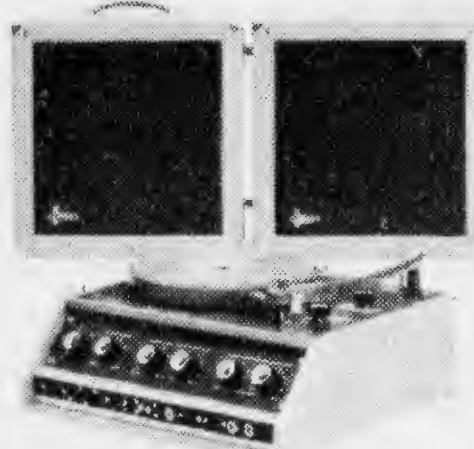
Rating: ☆☆☆

## GOT LEAVING ON HER MIND — Red Boot 168

Key: F Tempo: 132 Range: HC  
Caller: Ralph Silvius LC

**Synopsis:** (Break) Side two right and left thru — couples one and three square thru four hands — slide thru — cross trail — skip a girl — left allemande — weave ring — do sa do — promenade (Figure) Those heads lead right circle — make a line — forward and back —

## NEWCOMB

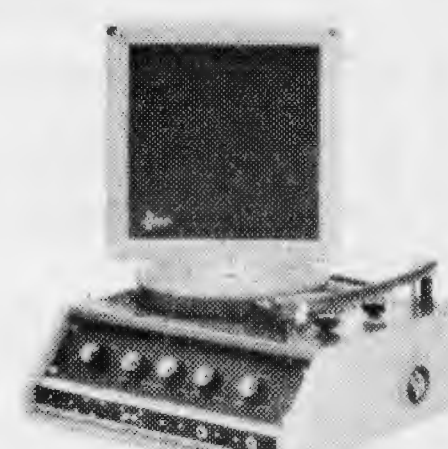


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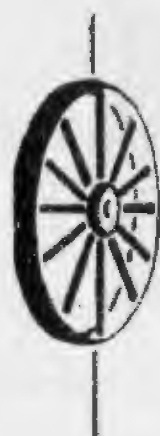
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WW #505  
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ROUND BY: JOHN AND WANDA WINTER  
With Cues By: John Winter



John and Wanda Winter

WW #313  
"BAD SITUATION"  
By: Beryl Main

pass thru — wheel and deal — centers star thru — pass thru — cloverleaf — new centers swing thru — turn thru — swing corner — left allemande — promenade.

Comment: Good instrumental and nice calling job by Ralph Silvius. Tune adaptable to good square dance movements and is usual Red Boot instrumental.

Rating: ☆☆☆

Reath. Easy figure for all level use. Nice tune. that will keep your feet tapping.

Rating: ☆☆☆

OLD MAN FROM THE MOUNTAIN —  
Mustang 166

Key: G Tempo: 130 Range: HD  
Caller: Johnny LeClair LD

Synopsis: (Break) Circle left — heads right and left thru — sides cross trail — allemande left — weave ring — do sa do — promenade (Figure) Heads right and left thru — star thru — pass thru — circle up four three quarters round — make two lines — eight to middle and back — right and left thru — star thru —

SUNSHINE FEELING — Top 25305

Key: F Tempo: 132 Range: HC

Caller: Reath Blickenderfer LD

Synopsis: Complete call printed in Workshop.

Comment: Good Top music. Snappy calling by



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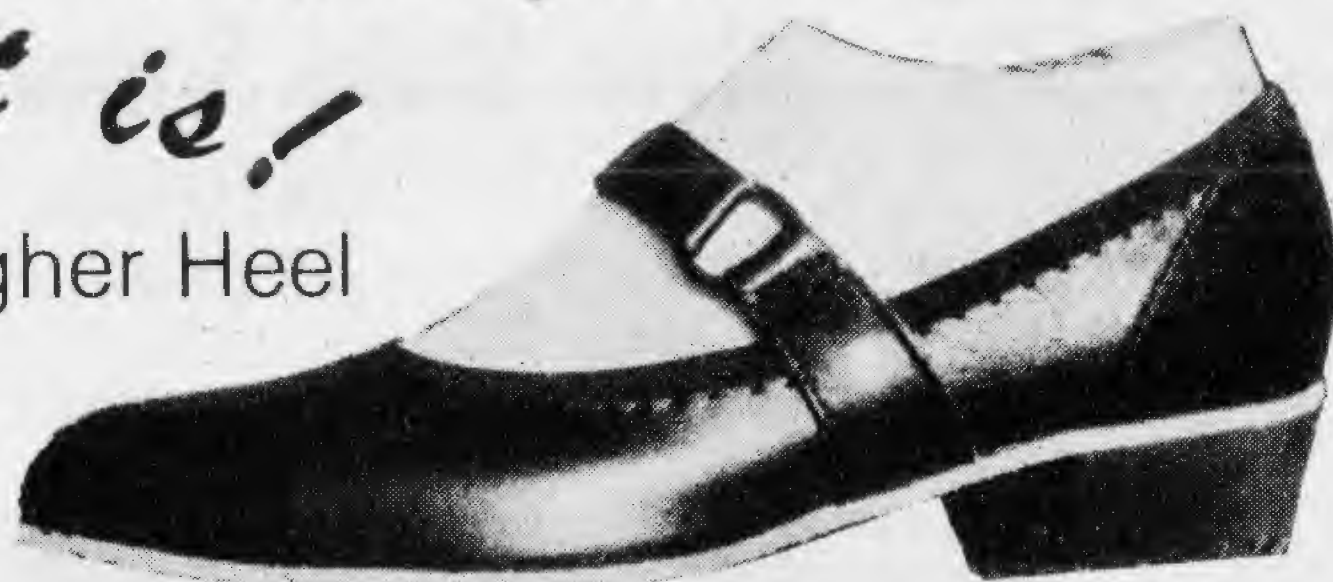
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do sa do to ocean wave — recycle — corner  
swing — promenade.

**Comment:** Johnny uses a recycle movement to  
help dance. Music is usual Mustang releases.  
Good use of Banjo and Trumpet.

Rating: ☆☆

### TAKE MY LIFE AND SHAPE IT WITH YOUR LOVE — Kalox 1166

Key: G Temp: 128 Range: HD

Caller: Jon Jones LC

**Synopsis:** (Break) Circle left — walk around  
corner — see saw own — gents star right —  
corner left allemande — swing own — prom-  
enade (Figure) Heads promenade halfway —

in middle square thru four hands — right and  
left thru — slide thru — square thru again —  
trade by — swing corner — promenade.

**Comment:** Nice club level dance. Can be used  
by most callers. Choreography average. Inter-  
esting use of Piano and Guitar.

Rating: ☆☆

### BILL JONES GENERAL STORE — Kalox 1165

Key: F Temp: 128 Range: HC

Caller: Vaughn Parrish LC

**Synopsis:** Complete call printed in Workshop.  
**Comment:** Vaughn does a nice job of calling  
with a good moving dance figure. Flowing  
dance with unique use of words. Tune has

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**MGR 2163**  
**"GHOST RIDERS IN THE SKY"**

Written and called by Monty Wilson, Malibu, Ca.

**MGR 2164**  
**"WHEN YOU'RE SMILING"**

Written and called by Jack Ritter, Minneapolis, Mn.



MONTY WILSON

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729 So. Western Ave. Los Angeles, Calif. 90005

a ring of the western flavor. Callers may have to work on words.

Rating: ☆☆☆

**THE OLD MAN FROM THE MOUNTAIN —**  
**Swinging Square 2369**

Key: D                      Tempo: 130                      Range: HD  
 Caller: Wayne Mahan                      LD

Synopsis: (Break) Circle left — allemande left corner — do sa do own — men star left — turn thru with partner — corner allemande — come back and swing — promenade (Figure) One and three curlique — boys run right — do sa do corner — make ocean wave — trade sashay — wheel and deal — left allemande —

weave ring — do sa do — swing corner — promenade her.

**Comment:** Use of Trade Sashay makes the choreography difficult in this dance. Relaxed dancing. Callers can use easily. Music average.

Rating: ☆☆

**HIGHWAY HEADED SOUTH — Mustang 165**

Key: A Flat                      Tempo: 128                      Range: HE Flat  
 Caller: Dave Smith                      LE Flat

Synopsis: (Break) Circle left — left allemande corner — own do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — come down



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middle square thru four hands — right and left thru — star thru — square thru again four hands — trade by — swing — promenade.

**Comment:** Introduction very standard. Figure used in many recent releases. Dave does nice job of recording. Music adequate.

Rating: ☆+

### THANK YOU WORLD — Red Boot 169

Key: E Flat to E Tempo: 128 Range: HE Flat  
Caller: Elmer Sheffield LE Flat

**Synopsis:** Complete call printed in Workshop.

**Comment:** Nice dance with simple but danceable choreography. Good job of calling by Elmer. Tune could become monotonous if caller allows it. He can respond with variable sound use.

Rating: ☆☆☆

### THE ENTERTAINER — MacGregor 2160

Key: B Flat Tempo: 128 Range: HD  
Caller: Ray Flick Middle C

**Synopsis:** (Break) Circle left — left allemande — do sa do — left allemande — weave ring — meet own promenade (First Figure) Heads (sides) square thru four hands — swing thru — boys run right — bend the line — right and left thru — flutter wheel around — slide thru — swing — promenade home (Second Figure) Sides (heads) curlique — boys run right — do sa do — swing thru — boys run right again — bend the line — right and left thru —

flutter wheel — slide thru — swing — promenade.

**Comment:** Very quick moving dance. Tune does not lend itself to smooth dancing. May be difficult for callers to handle. Tune not too conducive for new callers to try.

Rating: ☆

### I'VE LOVED YOU ALL OVER THE WORLD — FTC 32002

Key: G Tempo: 128 Range: HD  
Caller: Harry Tucciarone Jr. LD

**Synopsis:** (Break) Sides face grand square — reverse — four ladies chain — chain back — roll promenade (Figure) Head two couples star thru — California twirl — do sa do outside two — make ocean wave — scoot back — boys trade — boys run — tag the line — face right — wheel and deal — pass thru — turn back — swing corner — promenade her.

**Comment:** Music very thin on called side. Lack of Bass is noticed in recording. Lots of movement in dance. Tune is average.

Rating: ☆+

*You'll notice that the Record Review section is shorter than usual this month. The reason? Well, records received for review were fewer in number. If you'll turn to page 64, you'll find additional reviews of Hoedowns, Rounds and a Contra Album.*

## 22nd ANNUAL BRITISH COLUMBIA SQUARE DANCE JAMBOREE PENTICTON, B.C. CANADA

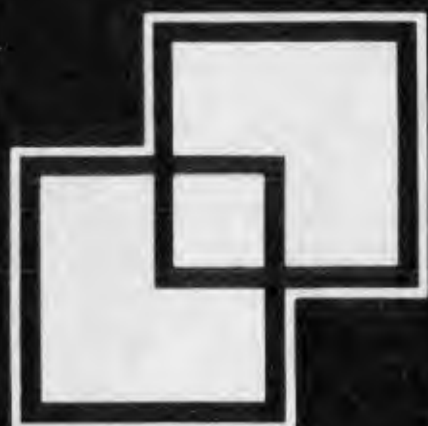
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## HOEDOWNS

**BILLY IN THE LOWGROUND — Kalox 1167**

Key: G

Tempo: 128

Music: Kalox Rhythm Boys — Guitar, Drums,  
Bass Guitar, Banjo

**ROLLIN' IN MY SWEET BABY'S ARMS — Flip**  
side to Billy In The Lowground

Key: G

Tempo: 132

Music: Kalox Rhythm Boys — Guitar, Drums,  
Bass Guitar, Banjo

Comment: Average hoedown records with lots  
of picking.

Rating: ☆+

## ROUND DANCES

**LADY BE GOOD — Grenn 14202**

Choreographer: Fred Lawler

Comment: A busy routine not for the novice.  
Portions have same footwork. The music has  
the big band sound.

**SATIN DOLL — (Flip side to Lady Be Good)**

Choreographers: Bud and Shirley Parrott

Comment: This two-step is written up in the  
Workshop.

**GREEN DOOR #2 — Belco 259**

Choreographers: Charlie and Bettye Procter

Comment: This is a redo of a very popular rou-  
tine of a few years ago. The music is ex-  
cellent. One band is cued by Charlie Procter.

**NOTHING COULD BE FINER — (Flip side to**  
Green Door)

Choreographers: Ken Croft and Elena De Zordo

Comment: This routine is printed in the Work-  
shop. One band is cued by C. O. Guest.

## CONTRA

**CONTRA PARTY—Red Boot 171**

Caller: Stan Burdick

Comment: Two contras on this seven inch 33 1/3  
mini flip contra album. Well phrased hornpipe  
type music and excellent prompting by Stan.  
Label has the order of the contras reversed.  
Band one is really Diagonal Contra and band  
two is Needham Special.

Rating: ☆☆☆

## PRESENTS



Dave Abbott

**SC 585**  
**"ROSES**  
**AND THORNS"**

Caller: Earl Rich

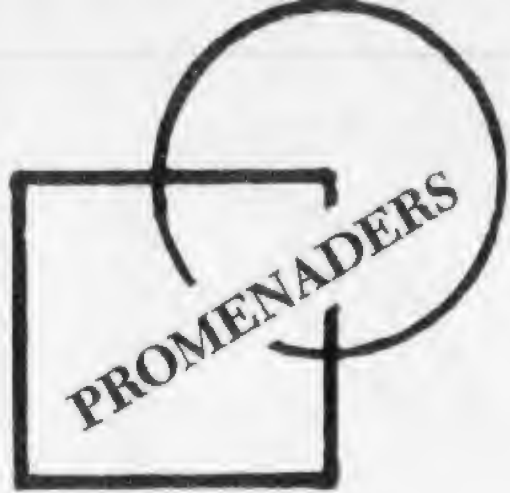


Earl Rich

**SC 586**  
**"THANK YOU WORLD"**

Caller: Dave Abbott



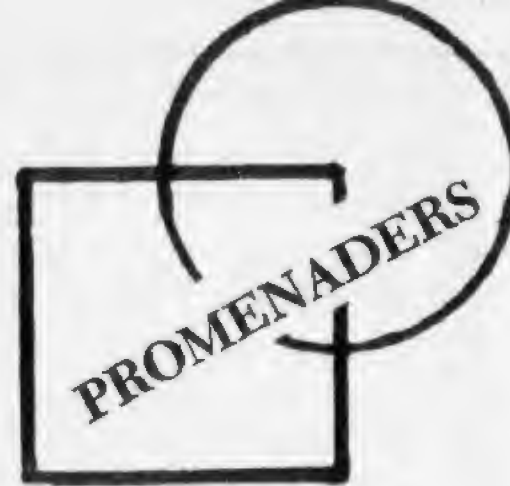


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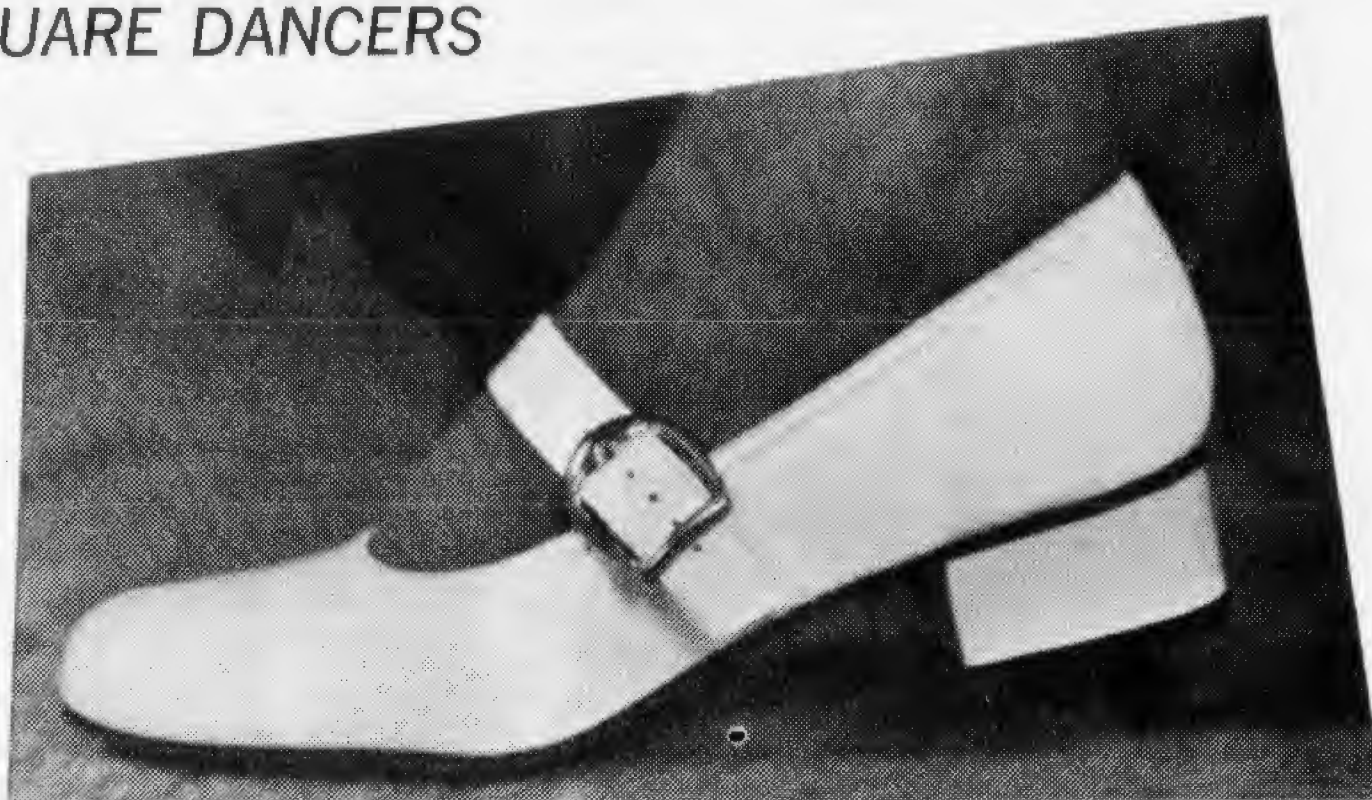


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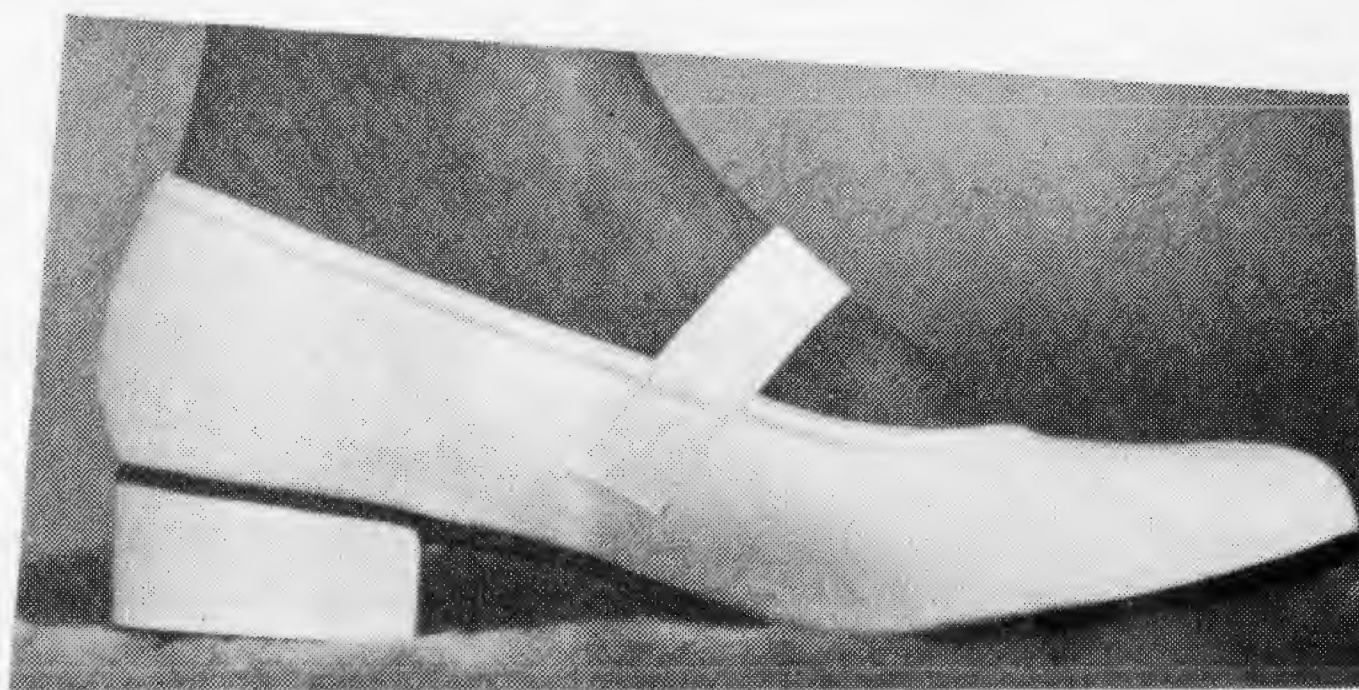


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Feb. 1-2—15th Mid-Winter Festival, Lane County Fairgrounds, Eugene, Oregon

Feb. 1-2—S/D Weekend, Sheraton Hotel, French Lick, Indiana

Feb. 7-8—20th Annual Sweetheart Festival, Hinds Jr. College, Raymond, Mississippi

Feb. 7-9—Spring Workshop of Rounds, American Beach Lodge, Daytona Beach, Florida

Feb. 7-9—11th Aloha State Convention, International Center, Honolulu, Hawaii

Feb. 9—5th Annual Sweetheart Dance, 3 Flags Restaurant, St. Charles, Missouri

Feb. 14-15—Azalea Trail S/D Festival, Municipal Auditorium, Mobile, Alabama

Feb. 14-16—18th Kross Roads Squar-Rama, Fresno, California

Feb. 14-16—Winter Wonderland Weekend, Sheraton Hotel, French Lick, Indiana

Feb. 14-16—4th Annual Snowflake Festival, Madison Jr. Hi, Albuquerque, New Mexico

Feb. 15—Nite Owl Dance, Christ the King Hall, Wichita, Kansas

Feb. 15—Jackson Jamboree, Wort Hotel, Jackson, Wyoming

Feb. 21-23—Winter Wonderland Weekend,

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Porres Hall, Weslaco, Texas  
Feb. 28-Mar. 2—Canadian Winter Weekend  
Geneva Park, Orillia, Ontario, Canada  
Mar. 1—S/R/D Festival, Guard Armory, Fred-  
ericksburg, Virginia  
Mar. 1—Lubbock Area S/R/D Federation  
Dance, Fair Park Coliseum, Lubbock, Texas  
Mar. 8—9th Annual ORA Spring Swing, Bell

Municipal Aud., Augusta, Georgia  
Mar. 8—Allemanders Shamrock Swing, Audi-  
torium, Melbourne, Florida  
Mar. 9—Mid Valley Squares Special, Service  
Center, Weslaco, Texas  
Mar. 13-15—16th Annual Spring Festival,  
Sheraton Park Hotel, Washington, D.C.  
Mar. 14-15—4th Annual South Georgia Jubi-  
lee, City Auditorium, Valdosta, Georgia  
Mar. 14-15—13 Iowa State S/R/D Conven-  
tion, Memorial Union, Iowa City, Iowa  
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Vermont

Mar. 21-22—Great Smoky Mtn. Festival, Gat-  
linburg, Tennessee

Mar. 29—Spring Jubilee, City Auditorium,  
Manhattan, Kansas

Mar. 30-Apr. 5-7th European S/R/D Col-  
lege, Armed Forces Rec. Center, Chiemsee,  
Germany

(LADIES, continued from page 25)

together evenly. The rest of the bodice pieces are still in the "flat" — no darts have been sewn. It is a good plan to sew everything possible on the bodice while working in the "flat" as the garment will be much easier to handle this way.

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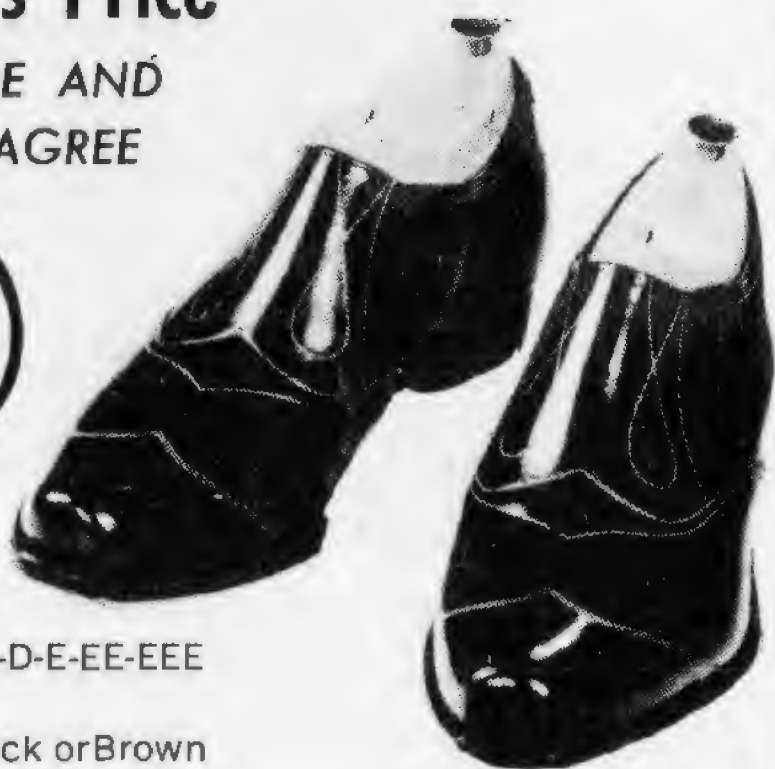
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